DOCTOR WHO MAGAZINE™

JONES

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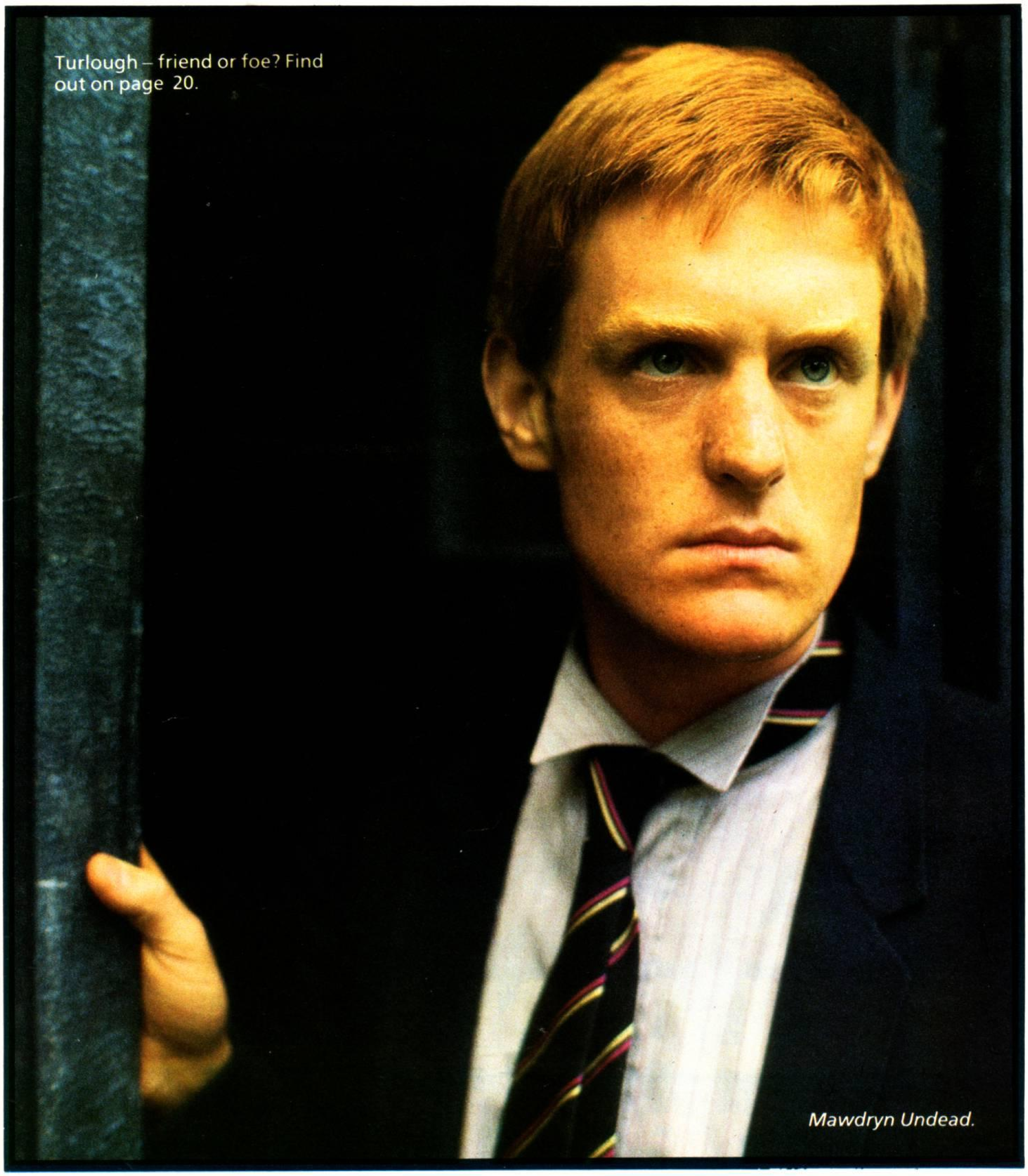
VILLAINS of the 80's

PLUS

- THE DAVROS TAPES
- CHRISTOPHER BIDMEAD interviewed
- DOCTOR WHO- licensed to corrupt?

One of the trickiest tasks we've had here at DWM is the judging of the Short Story Competition. The standard of entries is so high – and the number of entries so great – that selecting a short list has been almost impossible. Still we're getting there slowly! We'll be publishing the winning stories in the magazine but in the meantime, there's plenty to keep you occupied, including Villains Of The '80s. Judging from your letters, it's been a popular series!



Turlough – friend or foe? Find out on page 20.

Mawdryn Undead.

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COMING NEXT MONTH . . .

Sarah Sutton speaks to **The Doctor Who Magazine,** we take a look at the stories that made the series at the last minute (and the reasons why) and we pay tribute to the late Valentine Dyall. All this and your favourite regular columns and features! **Issue 110** will be on sale from 13th February.

Also, a must for all Pertwee fans – and all other Whovians! – the **Winter Special** covers the Third Doctor Era. If you don't have your copy yet, track down the Special now!

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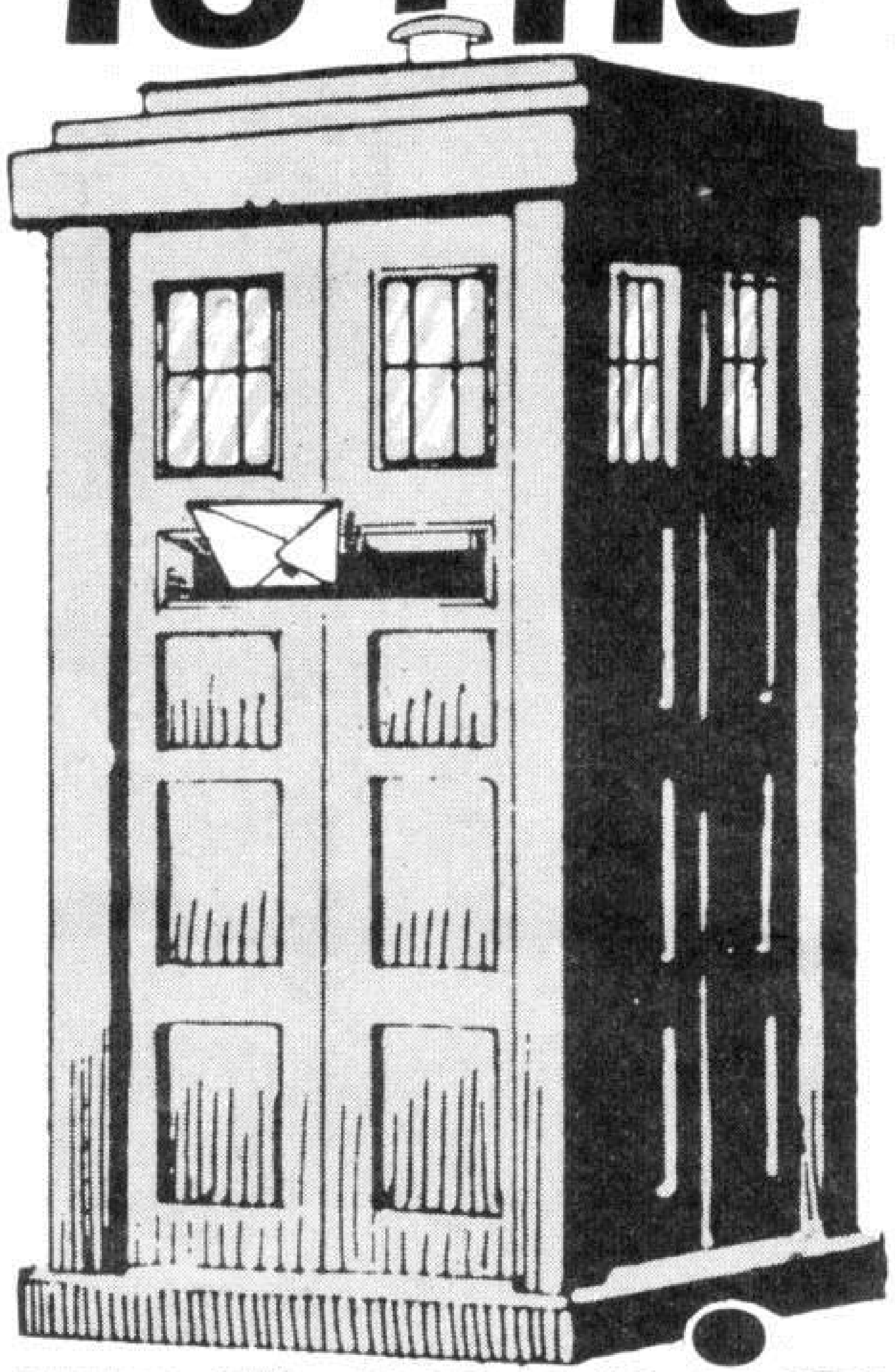
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

TRUE FANS?

Over the past couple of months you have published a number of letters in your magazine which consist of attacks and sometimes abuse of the television series and your own monthly.

These 'fans' then usually sign off under phrases such as 'A true fan', 'An avid fan' and so on. If they love the programme so much, why do they feel the need to heap criticism upon it in public?

Issue 107 *Letters* were particularly bad. Some of the "avid fan's" ideas left me cold. Is he/she really serious? A witch or Buddhist as a companion may be good science fiction, but certainly isn't *Dr Who*.

Other attacks on this series also annoyed me. Apart from *Time Lash*, the series was excellent. Certainly, *Attack of the Cybermen* borrowed from other stories, but it ranks far above *Earthshock* (which I liked as well).

There have been moans about the reappearance of old monsters, and perhaps there were too many in one season, but nobody can deny it was the Daleks, Cybermen and Ice Warriors who brought *Who* fame.

Finally, a few words on the magazine – still great. I was glad to see *Gallifrey Guardian* has returned to its original format. The interviews are great. Although there are still no Pertwee archives. The last one was *Monster of Peladon*, about 13 months ago! The comic strip is vastly improved.

Patrick McConkey,
Belfast.

BEST OF ITS KIND

I must congratulate you on the vast improvement of your magazine, as of **Issue 107**. It is one of the best of its kind for years: excellent layout, well-written articles. All of a sudden the magazine's future looks very healthy!

The only comments I'd make for improvements are:

1. Drop the 'To the TARDIS' logo – it looks poor.
2. Ensure there is news in *Gallifrey Guardian* – otherwise rest it for an issue.
3. Drop *Who's Art.*
4. Drop the *Doctor Who Production Team* interviews.

I must also thank Gary Russell for the mention of *Time Screen* in his *Merchandise* article on page 38. However, as one of the editors of *Time Screen*, I am concerned that some fans may think that we are a *Doctor Who* magazine. Our full title is *Time Screen – The Magazine of British Telefantasy*, and *Doctor Who* is just one of the many series covered. I'd hate to think of an avid *Who* fan paying £1.25 to find he's got a magazine with three pages of *Who*, the rest being articles and episode guides for things like *Doomwatch.*

Thanks for the mention – but please point out we do not produce a *Doctor Who* fanzine.

I look forward eagerly to your next issues. Here's wishing you continued luck in the future.

Andrew Pixley,
Sheffield.

Thank you for your comments, Andrew. We like to hear what readers think of the new look – so keep writing in.

READER CHALLENGE

I am writing to say how well your magazine has been planned, and to answer Mr Krelper of Wiltshire (*Letters*, **Issue 107**). He claims that apart from *The Two Doctors* and *Revelation of the Daleks*, everything in the last season was a mess-up. This is not true: *Attack of the Cybermen* was original and very enjoyable, with brilliant acting and an excellent script. Although in places it was a little childish, *Attack of the Cybermen* is still one of the best Sixth Doctor stories so far.

How can he call *Vengeance on Varos* a load of 'twaddle'? It was, in some places, rather violent, with all the torture, but it had a good, solid plot with a flawless script, and great costumes.

Mark of the Rani was rather disappointing, but Anthony Ainley saved it from becoming plotless, and boring. *Time Lash has* to be rock bottom! I agree for once with Mr Krelper. It was over-dramatic, had no plot, and some of the worst acting I have seen for a long time.

I liked your feature on *Villains of the Seventies*, and I hope that you follow it up soon.

J. Goodyear,
Exeter,
Devon.

Turn to page 20, for the concluding part of our Villains *series.*

ADVICE FOR GRADE

I am writing to suggest a format which, were I Michael Grade, I would use for repeating vintage *Doctor Who*. I would take stories from all six Doctors, stick pairs of episodes together to make 45-minute parts, and show them on Monday, Wednesday and Friday after *Wogan*. You may have guessed that I have chosen six-parters from the early Doctors so that we could have a story-a-week.

First off I would have Bill Hartnell's *Dalek Invasion of Earth* since I think it is one of the first Doctor's best stories. From Troughton's era I would take *The Seeds of Death*. (All right, so it's out on video, but I for one haven't got a video, and a friend who does have one has been unable to track down a video rental shop stocking *Doctor Who* cassettes.)

Into colour with Jon Pertwee and I would suggest *The Daemons* and *Planet of the Daleks/Spiders*. Alternatively I would choose three four-parters, like *Spearhead from Space, The Time Warrior* and *Terror of the Autons* (or the edited *Daemons*). For Tom Baker, I think *Genesis of the Daleks* and *Talons of Weng-Chiang* would be certainties. Or instead, four-parters: *Terror of the Zygons, Invisible Enemy* and *City of Death* – each of which has a different companion.

Problems now, since there are no Peter Davison six-parters. Instead I would choose *Mawdryn Undead, Resurrection of the Daleks* and *Caves of Androzani*. Lastly, for Colin Baker my choice has to be *Attack of the Cybermen, The Two Doctors* and *Revelation of the Daleks.*

I may have been a little liberal with Dalek and Robert Holmes stories, but let's face it, they are often the best. This selection has stories with Daleks, Cybermen, Ice Warriors, Sontarans, UNIT, and of course, K9, and would, I think, pull in more viewers than many of the more recent stories transmitted for the first time.

The Planet Of The Spiders - vintage *Doctor Who . . .*

Totting up, I make that ten weeks of solid *Doctor Who* – enough to satisfy even the most *Who*-starved of fans. Also, this season of repeats, with a name like *Six of the Best* could be broadcast as a lead-up to the new series, with the first story going out a few days after *Revelation*. Anyway, it's a thought. I don't suppose the BBC bosses will take any notice – but they'd be throwing away a winner if they didn't.

Matthew Sanders,
Brixham,
Devon.

UNPROFESSIONAL

I've been a regular reader of **Doctor Who Magazine** for the last few years, through all its ups and downs, and some of the most interesting features have been the interviews with former cast members. For this reason, I was greatly looking forward to the interview with Matthew Waterhouse (**issue 107**), but upon reading it, I felt compelled to write and express my displeasure at your agreeing to print certain of his remarks.

It is very unprofessional for an actor to publicly criticise a fellow performer, as Mr. Waterhouse did in the interview. I'm referring to his comments on Wendy Padbury, the actress who portrayed Zoe in *Doctor Who* in the late Sixties. Mr. Waterhouse says her performance was embarrassing, and rather rudely refers to Miss Padbury as 'this woman playing it like a pantomime' – he didn't have the courtesy to mention her by name.

I am not disputing that everyone has the right to his or her opinion, and Mr. Waterhouse is fully entitled to his views, but surely some editorial discretion should have been used in this case. Criticism and debate are part and parcel of being a *Doctor Who* fan, but I cannot agree that personal abuse, aimed at one of the people without whom your magazine would not exist, has any place within its pages.

Steve Brackley,
Bognor Regis,
West Sussex.

Apologies to Steve, and any other readers who were offended by the Waterhouse interview.

However, obviously we have to try to print accurately what an actor/actress has felt about the series (that's what we're here for) without being hurtful or unnecessarily offensive to anyone.

BRIEFLY

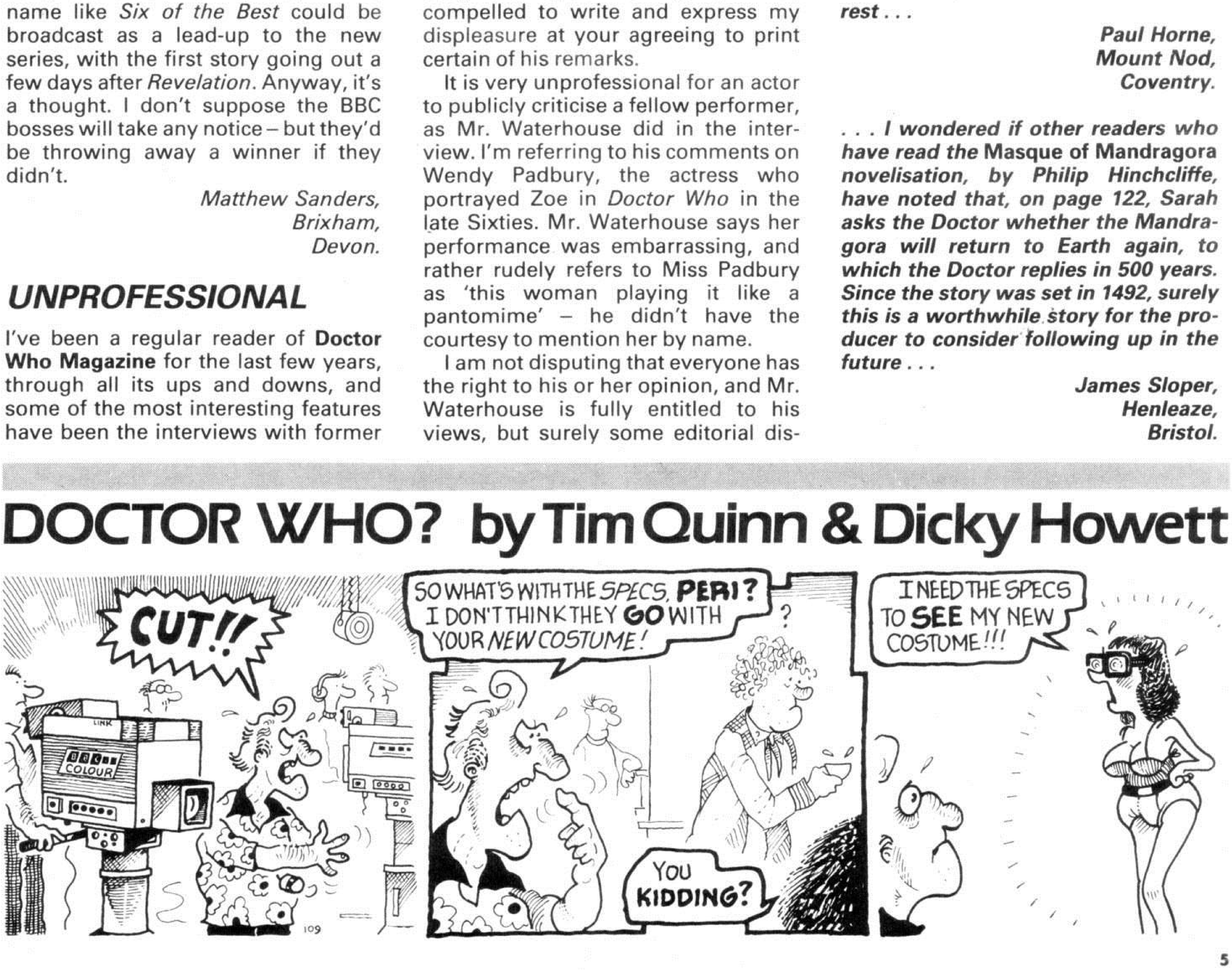
. . . Why won't you rotten lot leave Colin Baker alone? Personally I find Colin Baker the best Doctor yet, what with him forever changing his moods, trying to give the TARDIS a complete repair, and his terrible puns. So give him a break, eh! Colin's the best of the rest . . .

Paul Horne,
Mount Nod,
Coventry.

. . . I wondered if other readers who have read the* Masque of Mandragora *novelisation, by Philip Hinchcliffe, have noted that, on page 122, Sarah asks the Doctor whether the Mandragora will return to Earth again, to which the Doctor replies in 500 years. Since the story was set in 1492, surely this is a worthwhile story for the producer to consider following up in the future . . .

James Sloper,
Henleaze,
Bristol.

DOCTOR WHO? by Tim Quinn & Dicky Howett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BBC COLOUR
109
SO WHAT'S WITH THE SPECS, PERI? I DON'T THINK THEY GO WITH YOUR NEW COSTUME!
?
YOU KIDDING?
I NEED THE SPECS TO SEE MY NEW COSTUME!!!

interview

CHRISTOPHER H. BIDMEAD

When Christopher H. Bidmead was approached about the post of script editor on Doctor Who, he confessed he didn't want the job!

Here he explains his change of heart and talks about his years with the series to Richard Marson . . .

"I'd been a writer for two Thames TV shows, *Rooms* and *Harriet's Back In Town* in the early Seventies and the first script editor I'd worked for there was Robert Banks Stewart, who was wonderful. Years later, I saw the first episode of his *Shoestring* series and I felt it represented a complete change of pace in British television. I then wrote the first fan letter of my life to Bob, saying 'fantastic, well done' and it just so happened that at the time my letter arrived, John Nathan-Turner was looking around for a script editor. He was talking to Bob, who mentioned my name as a writer he'd enjoyed working with, but what he didn't know was that in the interim I'd been writing a lot of scientific and technical stuff, dealing with computers and gadgetry which I thought equipped me very well for *Doctor Who.*"

A RADA trained actor, with experience of stage and television covering many years, Christopher H. Bidmead had gone on to television and radio writing, as well as journalism. In late 1979, he found himself in one of the BBC drama department's offices in Shepherd's Bush, sitting opposite incoming producer John Nathan-Turner and overall executive Barry Letts, trying for the vacant post of series editor.

After the initial exchanges about Bidmead's previous experience, there was a brief lull in the conversation, "I then had to confess to both John and Barry that I didn't actually want to do *Doctor Who,* as it had got very silly and I hated the show," Bidmead admitted. "They agreed with me – Barry wanted to go back to earlier principles and to find a way of familiarising children with the ways of science. You can understand how deeply that idea had been subverted.

"Two things were going wrong, as we saw it. One was the pantomime element and the other was the element of magic which had come in. Magic is entirely contrary to science and to my mind the Doctor's view of the world is that he looks at a problem objectively and then tries to apply laws derived from experience to reach a scientific solution.

"So often in the past, it had been a case of the Doctor effectively waving a magic wand which amounted to teaching children that the scientific way of looking at things was nonsense. It was a sort of infusion of late Sixties hippy ideas that derived from Third World cultures which had filtered its way down into *Doctor Who.* Now, John liked the idea that it was going to be as different from the previous era as possible. In other words I got the job on the premise that we would go back to basics."

TIGHT SCHEDULE

When Bidmead arrived at the *Doctor Who* office, he had about three months to go before the first script was needed. He had a whole season to commission, and there was only one script actually on the shelf. "I read this script with great care, which you had to do because it was typed in single spacing right across the page like a novel. I gather it was written by a professional writer, but that didn't show – it was a kind of whimsical Victorian story, but it was quite unworkable as a script.

"We did have David Fisher's story, which had been commissioned by John before I joined and that was the only one on the shelf that we were committed to doing. But it had been commissioned before we hammered out the new principles of scientific integrity and it did contain a lot of silliness. This wasn't David's fault – he was picking up on the previous season. So he had to do a great deal of re-writing.

"I then turned to the production heads and said, 'Please can we have the file index on all our writers and I'll get busy ringing them all up and talking to them.' They turned round and said, 'What file index?' The horrific thing was that we'd inherited no list of writers at all. Nobody had collected any views on the work available, we didn't know who was available and all we had to go on were the existing scripts. And of course I didn't actually want to use the writers from the previous season.

"So I scraped around in the back of my memory, after first approaching writers of the calibre of Nigel Kneale. The last thing they wanted to do was our show – partly because it was so old and high calibre writers are really only interested in first series stuff and partly because of the reputation the show had achieved in previous seasons for input and re-writing from the actors."

NEW GUIDELINES

Between them, Bidmead, Nathan-Turner and Letts established a new set of guidelines for the writers: "The rules we established in that first year were undoubtedly good for the series. It's very hard if you're trying to

***Mark Strickson as Turlough and Lesley Dunlop as Norna in Christopher Bidmead's* Logopolis**

write for a totally unpredictable fantasy situation where anything goes. By establishing rules of extended credibility and reality it was possible to create a discipline of characters and plots.

"The idea was that the eccentric and unpredictable Doctor would arrive at a real planet which had real rules and a real economy and a real history, however bizarre. It was all to be rational and understandable, the only element of fantasy being the Doctor himself. We had to persuade Tom Baker that the ad-libbing which he felt was so necessary to fill in the script was no longer needed – something he didn't take to."

The first script Bidmead turned his attention to was the Terrance Dicks vampire tale, *State of Decay:* "That script had been coming and going for some time and poor old Terrance had been messed around from pillar to post over the thing. The premise was based on something which I greatly disliked in *Doctor Who* – borrowed plots. I absolutely loathed riding on the back of other people's stories, that sort of 'nudge, nudge, do you recognise this?' For me, *Doctor Who* was entirely unique.

"That script started off very much as a rip-off of the standard Hammer vampire story. I was interested in injecting more detail into it and there was a great deal of creative tension between Terrance and myself over that. It was very hard to argue with a guy who had had much more experience, but argue I did, and I think the result was a great improvement. I got him to make all the vampires scientists and I brought all that stuff about the conflict between science and superstition into it.

"Poor old Peter Moffatt and I came to blows, because I was still working on the script after he joined – I tried to have some of the gothic nature of the sets removed, because I found it most unbelievable that you went to this alien planet and you found yourself on the set of a Hammer movie. It was still early days, you see, and people hadn't quite grasped what we were trying to do."

THE COMPANIONS

State of Decay was Matthew Waterhouse's first recorded story as Adric. Bidmead explained the process of selecting and creating companions: "What we did, which may have been a mistake in practical terms, but which I still think is a good idea, was that we invented the character as a whole, rounded entity and then cast it. Other shows often work the other way around. What drew us to Matthew, although he wasn't wholly the character we designed, was his tremendous enthusiasm as a real fan of the show, coupled with his interesting and unusual face.

"I didn't have any responsibility for deciding on companions. John Nathan-Turner simply came and told me that Nyssa is to be a companion and another new girl called Tegan Jovanka will join. I invented much of Adric with John. Sarah Sutton was a ▶

super actress and Janet Fielding was such a strong personality, she created much of it herself. Personally I feel we didn't give her a good chance and we wasted her, but she became very popular."

Bidmead soon became accustomed to the pressures of working as the *Doctor Who* editor: "It's very hard for a writer to be put in the role of just being the editor, which is why I had to write *Logopolis.* About seventy per cent of that season was written by me in two senses. One was quite legitimate – as script editor I would have brainstorming sessions with each of the writers, and there I would contribute at least half the ideas.

"The slightly less rewarding side was that far too often writers would come back and for a variety of reasons they would fail to achieve what was required and I would end up working far into the night writing stuff myself. Part of the reason for this was my own failure to communicate to them what was needed, part was because they went away in such a frenzy of enthusiasm that ideas would expand beyond our original strictures. It was also partly through lack of experience. I had to attempt to get writers to hammer them back into shape but we needed to feed the juggernaut of the production schedule, so more often than not I'd have to do it myself.

"I think the script editor has an impossible job which is indirectly why I left – I mean, I wanted to stay on, but I also wanted the BBC to pay me the sort of money that recognised the kind of effort I was putting into the show. The BBC didn't feel able to do that, so I left. I think you get what you pay for and subsequent script editors quite rightly don't have the time to devote to scripts that fans often rightly criticise."

'LOST' STORY

One of the more celebrated 'lost' stories of *Doctor Who* was Christopher Priest's *Sealed Orders,* which came very close to production. Bidmead explained what went wrong: "I remember reading a Christopher Priest book and thinking, 'This is absolutely wizard. Chris is obviously one of our top science fiction writers and somebody I should talk to.' When I did so, I was very impressed with his creativity and his business-like approach. I felt sure he could do us a rattling good script, although he had no experience as a television writer.

"I put it to John that we commission Chris, bearing in mind that Chris was too distinguished a writer to have to bulldoze his story into shape. Chris and I would work closely together to produce the final draft and it was on this basis that we went ahead. I can't exactly remember what went wrong. The first draft was a very good story but showed lack of TV experience. I think I made the mistake of overestimating the amount of time I'd have to work side by side with Chris, because I'd underestimated the time the rest of the show took to get going."

There were two distinct types of writers for that season, as Bidmead went on to explain: "We had those with no experience but with super ideas and bursting with enthusiasm – Andrew Smith being one. They were people I was very keen to work with, but they needed a great deal of help from that old hack, Chris Bidmead! On the other hand we had old hacks like Chris Bidmead who knew how to put a script together but hadn't got

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State Of Decay, ***another Bidmead creation.***

enough ideas. Andrew McCulloch was a guy I'd known as an actor and he was writing with a partner so we had them in. I found Johnny Byrne by going back to an old telephone list of mine from the early Seventies. I'd met him in a pub, where he claimed to be a poet. When I did track him down, I found I wasn't finding somebody new to TV but getting someone who at that stage had considerably more experience than myself.

"The story of *The Keeper of Traken* shows the writing process very well. Johnny came to us with a stimulating and interesting idea which he turned into a draft script and then announced he was going off on holiday. John and I had hammered out a principle that by the time a director arrived, the script must be what we called director-proof – we didn't want scripts with loose ends, because a director would inevitably latch on to those and alter the script.

"The problem with *Traken* was that Johnny said, 'Here's your script, I'm off to Greece' – a way of working I now greatly understand – and left the story in need of tightening up. In the course of doing this, I found many things which I thought could be made better, so I put a lot of input in it, and largely re-wrote it. Mind you, Johnny had given me *carte blanche* to do so, but it would have been difficult if he hadn't."

ORIGINS OF *LOGOPOLIS*

At the end of that season, Bidmead penned the classic four-parter, *Logopolis* (see **Fact File**). He goes on to explain how this and its sequel, *Castrovalva,* came about: "The premise of the show is so exciting and it seemed to me that the TARDIS was particularly exciting. I wanted to take it apart and understand how it worked. In the course of doing so, you came across story ideas by the handful. One of the things I was constantly trying to impress upon authors was that I didn't want stories that were good in *Who,* but which would fit into *Bergerac* or *Blake's Seven.* That 'unique to *Doctor Who*' feel was one of the most appealing things about *Logopolis.*

"With *Castrovalva* it was super to start off a new Doctor. It was written at short notice, because another script had fallen through and it was quite a slow burn. They weren't quite sure how Davison was going to work out and I was asked to write the script accordingly. I realised that the Doctor had to be the central part of it, but at this vulnerable stage I saw him being placed in a box – making him the focus of interest. The unstable regeneration was a wonderful, inherited idea and it was logical to go on exploring the TARDIS. I poured over an Escher book for a long time but the *Castrovalva* print is not typical of his work. It was just a castle at the top of a hill but it was the first idea to really fall into place. The web was a kind of science fiction icon which really came alive for me – the Master's elaborate trap made me think of spiders, which gave me the web, and what better than to tangle Adric up in it? However, I took John's advice of making Adric appear a lot more than he was going to. Those visionary appearances in the TARDIS and in Castrovalva were quite frightening.

ILLUSIONS

"We'd got Tegan into the TARDIS because she was excited about this kind of super aircraft, so it was a natural development of that idea that she should think she was steering the ship. The Castrovalvans didn't know they were illusionary – they were as real to themselves as you are to you. What interested me in this idea is that we may all be illusions ourselves. I got tremendous mileage out of the marginal awareness of Shardovan and this very much reflected my own

▶

***Matthew Waterhouse made his first appearance, as Adric, in* State Of Decay.**

childhood thoughts about human existence. A lot of children spend a lot of time thinking in this existential way. Now, I accept the Douglas Adams criticism that my high seriousness approach led to 'cod' scenes like the cited one in *Logopolis* where the Master broadcasts to the Universe. My approach *was* subject to the odd 'cod' idea and shortage of budget but I still stick by it. As a rider, Douglas is actually a great friend – we just don't agree on how to make *Doctor Who*."

Bidmead's successor in the post of editor was Anthony Root, rapidly followed by current editor Eric Saward. Even so, Bidmead had quite a hand in the structure of the first Davison season: "Root was only meant to be temporary. I was getting increasingly bogged down with unsolicited scripts and he was working at the BBC script unit, where I used to send stuff. He knocked me out by coming back with a beautifully argued, well condensed report on one of the scripts.

"Saward I'd been very impressed with after I heard a radio play of his. Of that season, the one I was most involved in was the *Kinda* story. Chris Bailey was quite the reverse of a TV hack – he had a very deep conviction about his ideas. The only scripts I had nothing to do with were Eric's second one and the two Terence Dudley scripts. Terence had tried to sell me the Twenties one before but I didn't think it was *Doctor Who* – and having seen it, I'd stick by that judgment."

RETURN TO THE SERIES

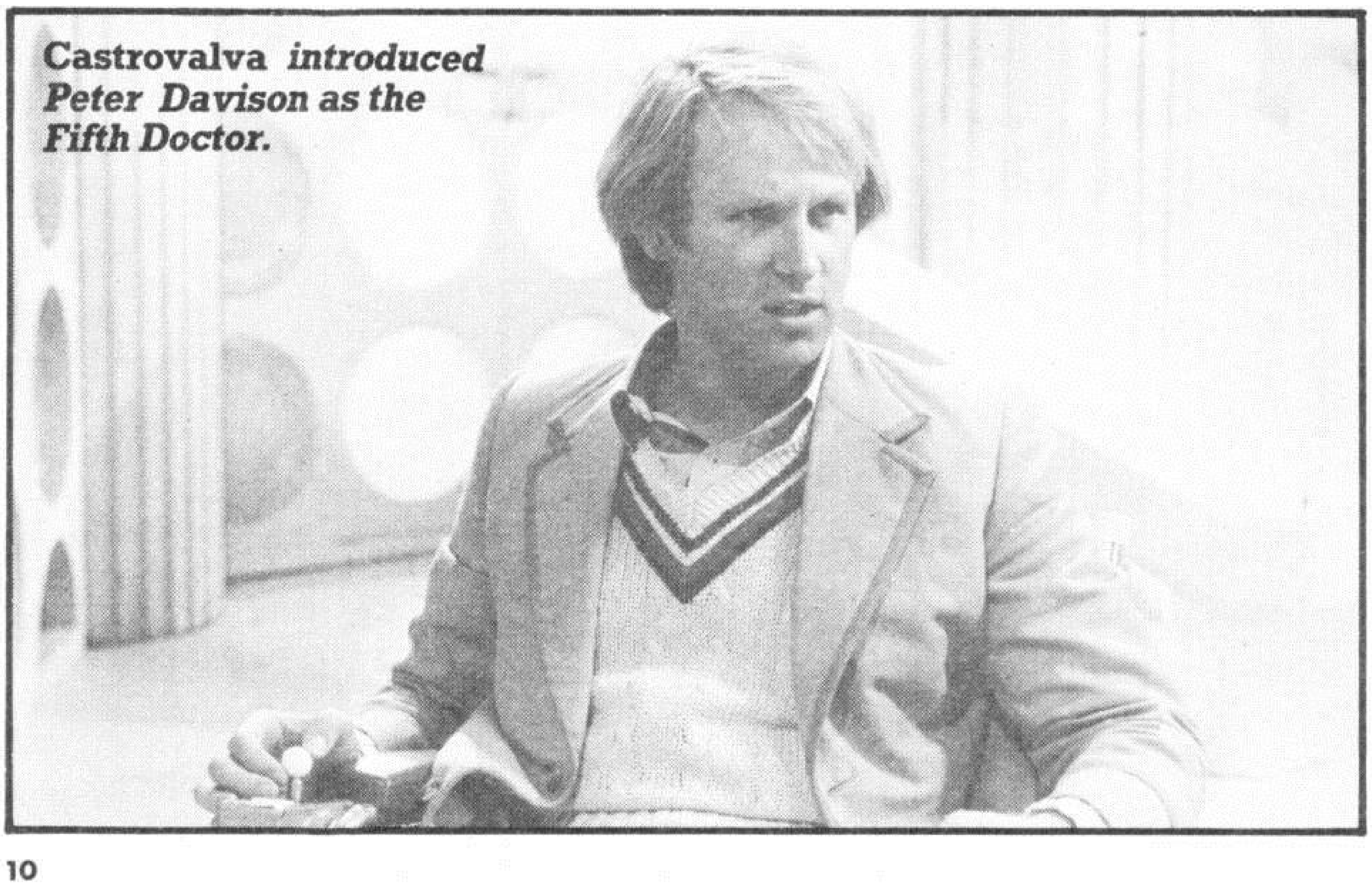
After leaving the series, Bidmead went on to a wide range of freelance journalism, before returning to write the atmospheric *Frontios:* "Eric phoned me up and asked me to do it. They wanted the monster element, which was a struggle because I always hated *Doctor Who* monsters – partly because they tend to look cheap and mainly because they are so limited on dialogue. Dialogue is so important in a low budget show – it creates the whole effect.

"Part of the complex ideas in *Frontios* again involved the TARDIS. If you've got a story about gravity and things being sucked through the Earth, then why not push the thing a bit further and actually break the TARDIS up? I wanted the Doctor to be no safer than these poor last vestiges of humanity. I wrote it around the time of the Beirut crisis and I was influenced by that. Without imposing any political angle I always felt that *Doctor Who* could much better reflect the sort of things that were happening in the 1980s.

"The Tractators were based on woodlice – my old flat was infested with them and I used to watch them very closely. I was told we had no filming which was an exciting constraint. As for characters I found Turlough very interesting – he was an extraordinary actor and Plantagenet I rationalised by saying that one of the things they were carrying over was their culture. Plantagenet as a name had echoes of history."

Bidmead novelised each of his stories: "I found the novels a wonderful way of realising the story exactly as you wanted it. I put all I had into them and I'm very proud of the results." He had also been commissioned to write for the twenty-third season when that was postponed: "They had a script which I have just finished re-working into four episodes but whether they will use it I can't say. One thing, though, is that it's all new plot wise – I don't like digging up old characters who I think have generally served their time."

Christopher Bidmead supervised one of the show's 'renaissance' eras when the programme was virtually re-shaped. His three stories to date have all received acclaim from fans of the series and perhaps the most important contribution Bidmead can be credited for is restoring the balance of science and drama which had been missing for so long from the series. And if you're wondering, the 'H' in his name stands for Hamilton! ◆



Castrovalva *introduced Peter Davison as the Fifth Doctor.*

GALLIFREY Guardian ★★★

CHILDREN IN NEED

On the weekend of 22nd November, 1985, *Doctor Who* celebrated its 22nd anniversary.

As part of the celebrations, 22 of the characters from the series emerged from the TARDIS to join Terry Wogan on BBC-1's *Children In Need* charity marathon.

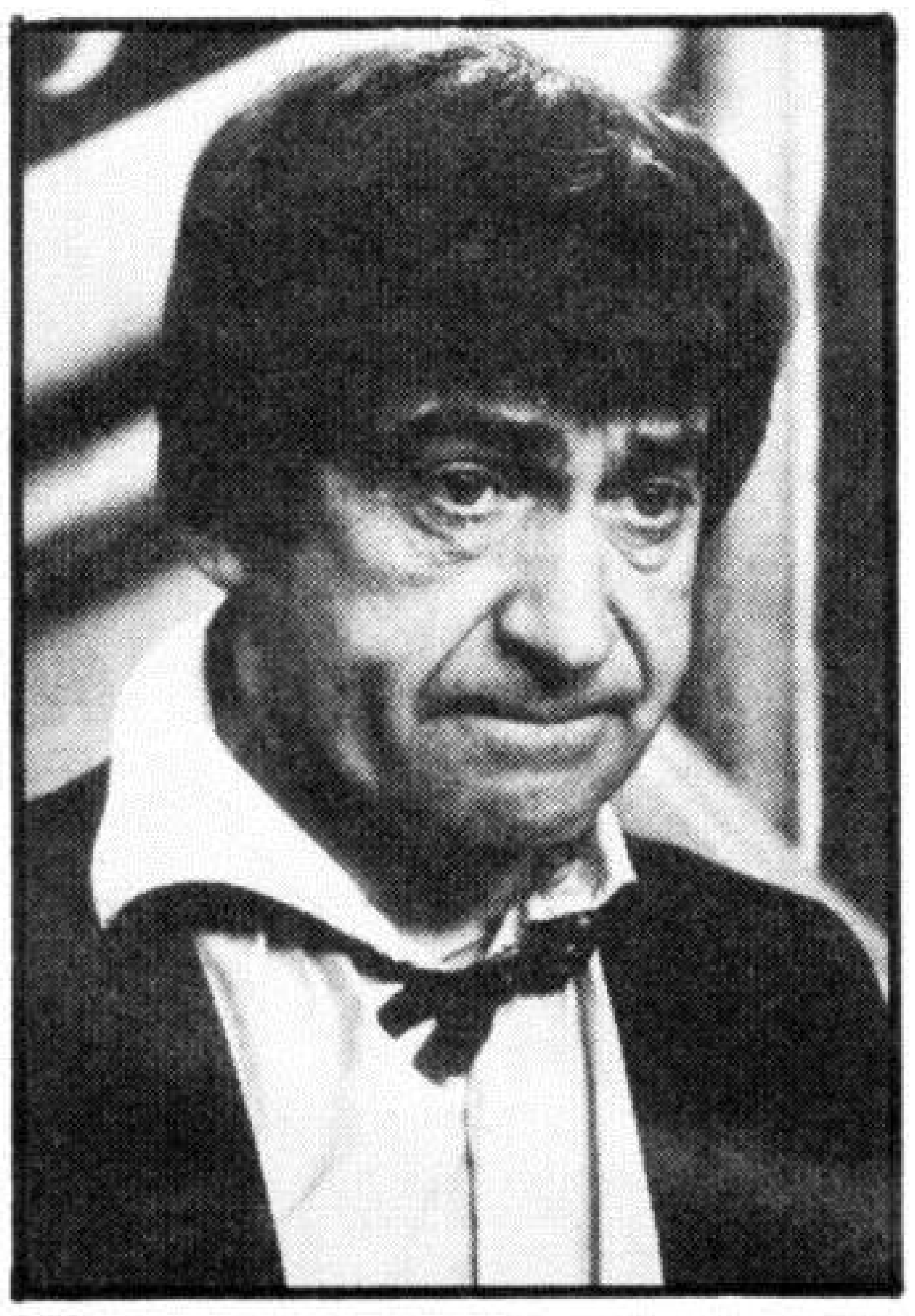
Led by Doctors Colin Baker, Peter Davison, Jon Pertwee and Patrick Troughton, the *Who* stars presented a cheque for £1,000, raised at the *Doctor Who* exhibition in Blackpool.

The next stop for the Time Lord in his several forms and the companions was Chicago, for a giant *Doctor Who* convention, to meet thousands of American fans of the programme.

The twenty-two characters who appeared on *Children In Need* were as follows:
Colin Baker, Peter Davison, Patrick Troughton, Jon Pertwee, Janet Fielding, Mark Strickson, Nicholas Courtney, Nicola Bryant, Matthew Waterhouse, Ian Marter, Elisabeth Sladen, Carole Ann Ford, John Levene, Maureen O'Brien, Richard Franklin, Caroline John, Louise Jameson, Michael Craze, Peter Purves, Adrienne Hill, K9, Dalek.

WHERE ARE THEY NOW?

Tom Baker will be appearing on your television screens in the new series of Rowan Atkinson's *Black Adder 2*, due on BBC TV shortly. His role promises to give *Who* fans quite a surprise. Patrick Troughton, on the other hand, is taking a part in a big new family science fiction series from TVS entitled *Knights of God* due on later this year.



Vengeance on Varos guest artist, Jason Connery, has hit the big time, taking the lead role in the highly successful *Robin of Sherwood*, while former companion, Frazer Hines, is planning a return to his soap opera, *Emmerdale Farm*. Another male companion, Peter Purves, has just finished a run as the director of Colin Baker's pantomime *Aladdin*. His co-star in the show, Maureen O'Brien, has a new film recently out on general release, and due on Channel Four soon. Called *She'll Be Wearing Pink Pyjamas*, reports indicate it is a very amusing comedy. Finally this month, Mark Strickson recently had a run in a successful theatre production of *A Shepherd's Life*.

US *WHO*PLAY

Doctor Who is to tour the States as a stage play, called The Inheritors Of Time. The Doctor is to be played by 37-year-old Roger Muller, from Chicago. There are plans to bring the play to London at a later date.

HANDS OFF~

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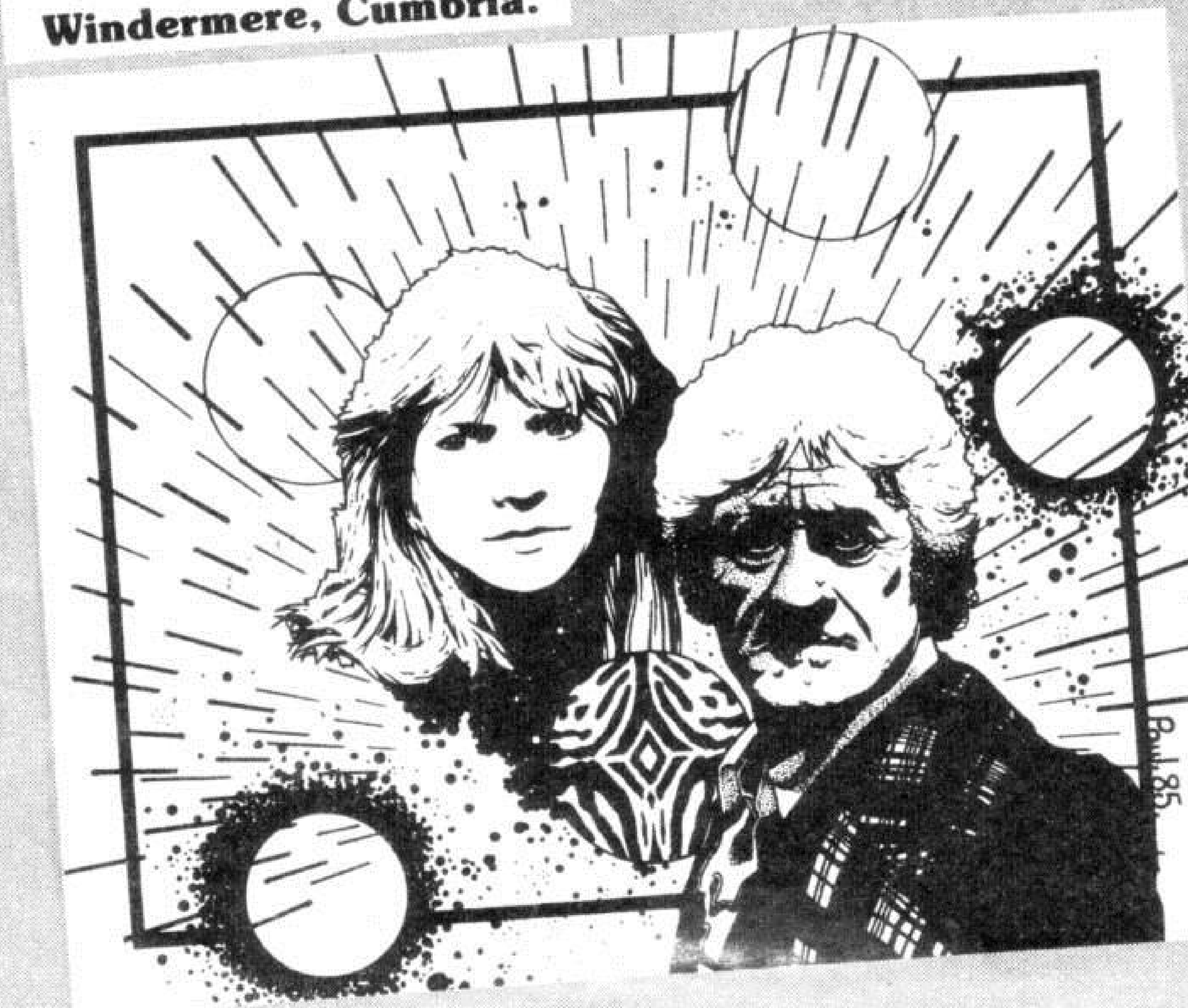
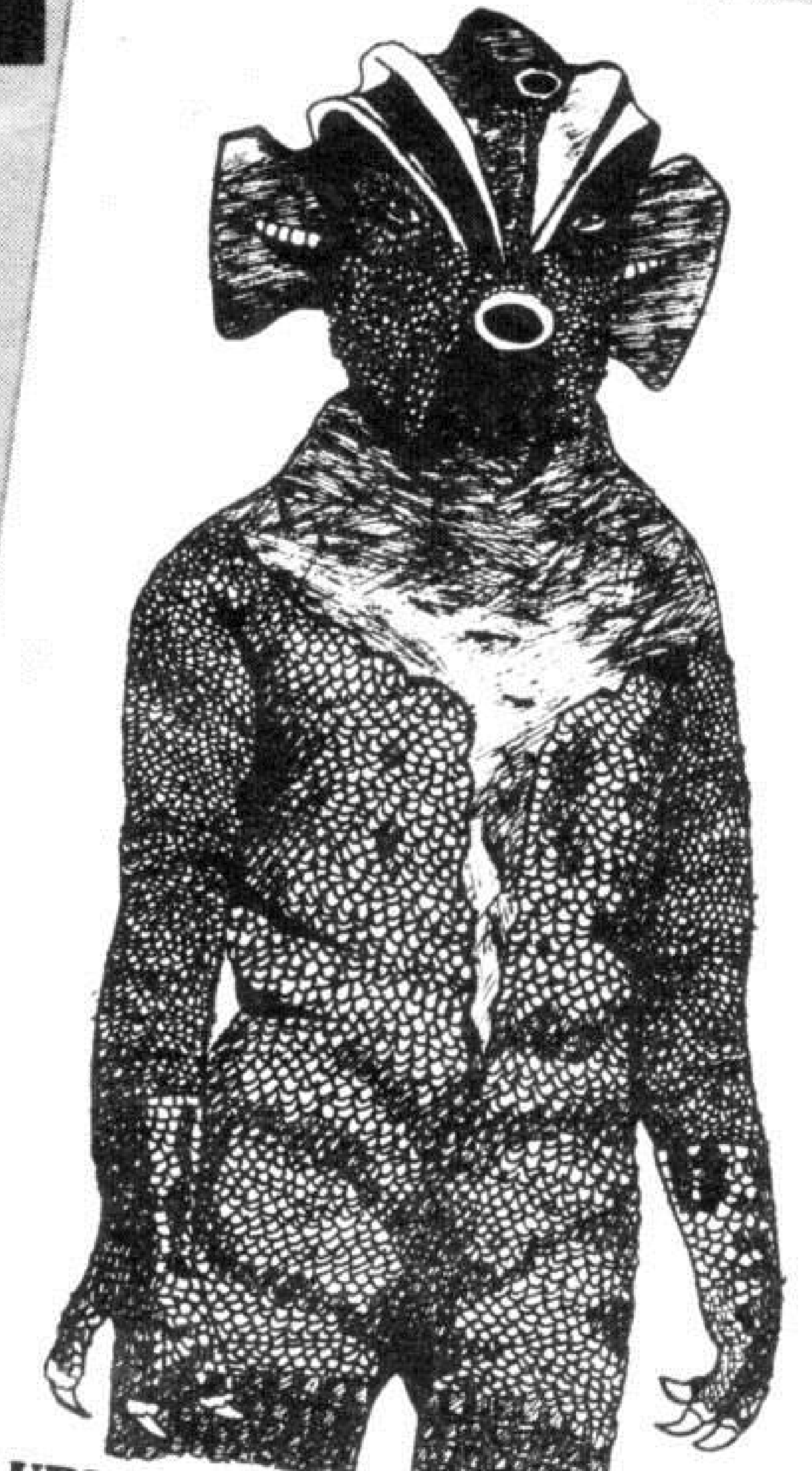
WHO's ART

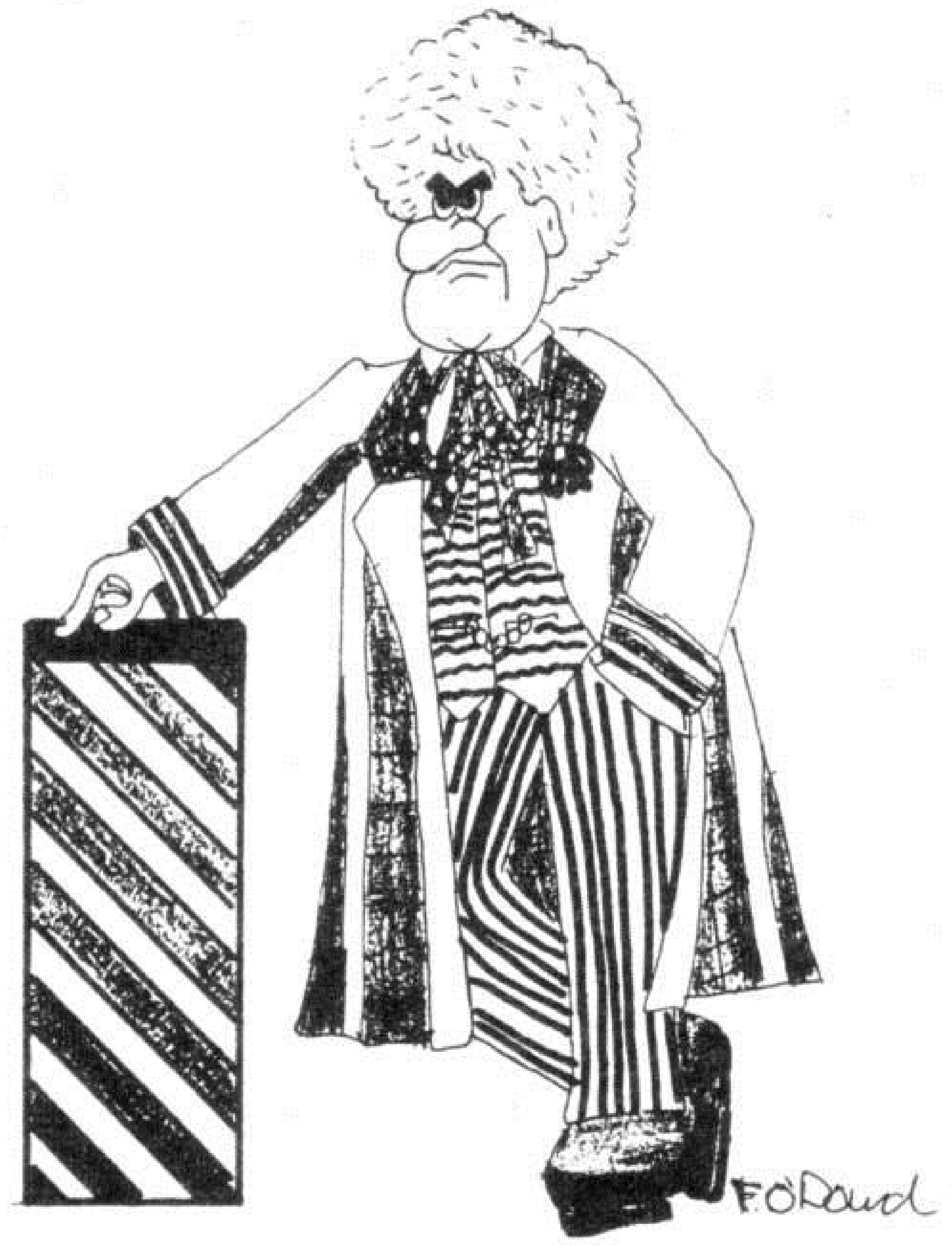
By Paul Richardson, Windermere, Cumbria.



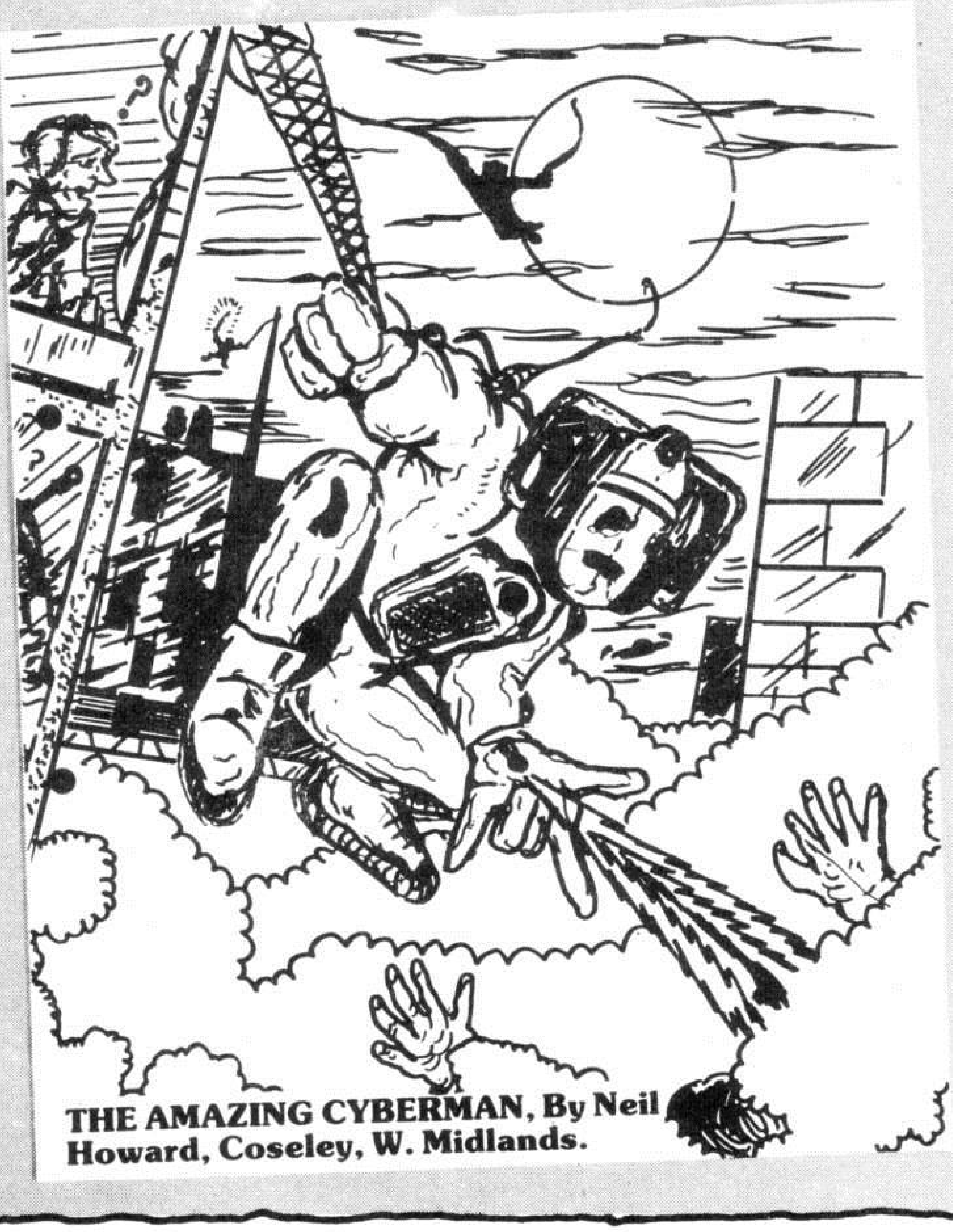


SILURIAN, By Angela Sarah Toyne, Bradford.

THE DOCTOR, By F. O'Doud, St. Philips School Plains, By Airdrie.



Send any pictures you'd like to see on this page to: Who's Art, Doctor Who Magazine, 23 Redan Place, London W2 4SA. Please print your name and address on the back. We'll print as many as possible.



THE AMAZING CYBERMAN, By Neil Howard, Coseley, W. Midlands.

MATRIX Data Bank

WHO'S HAIR

First off this month is Stephen Tisshaw of Essex who asks two questions about the 'forgotten Doctor' Patrick Troughton. First, Stephen wonders if it is true that Patrick Troughton's famous shock of unruly black hair was a wig? Yes and no is the answer to that one (simple, eh!). He wore a wig at the start of his career as the Doctor, but once his own hair had grown sufficiently, he started using his own hair cut into that famous Beatle look, somewhere around the end of his first season.

Just for the record, other notable wig-wearers included William Hartnell and Richard Hurndall as the first Doctor and Matthew Waterhouse as Adric during the first half of the 18th season.

Stephen's second question stems from watching the recently released BBC video (*Talons of Weng-Chiang* is on its way, folks) of *The Seeds of Death*. 'At the end of episode six,' states Stephen, 'the Doctor is confronted by Slaar, who is boasting about his foolproof scheme and the Doctor retorts with a sarcastic rhyme which is incomprehensible, due to a patch of bad soundtrack. Can you tell me what is said?' Certainly, Stephen, the good Doctor delves into his book of quotable quotes and comes up with, 'There's many a slip twixt the cup and lip'. Presumably this and any other hard-to-hear bits will be explained by Terrance Dicks in his novelisation, due out next July, from Target of course.

LETTERS TO THE STARS

On to the Pertwee era now – and a query or two about the TV version of The Time Monster *(just released in paperback by Target). Kurk Marston of America wants to know who played the little boy in the second episode who tells Krasis that, "the crystal is on fire" and where he can write to him? The young actor who played the neophrite is called Keith Dalton and can be reached through the Aida Foster agency at 33, Abbey Lodge Park, London NW8, England. As, alas, young Mr. Dalton does not appear to have had a massive career following* Doctor Who, *it is advisable to put a covering note to the agency if you do write to him.*

Whilst we're on the subject of writing to stars, many of you have requested home addresses or agents' addresses for Colin Baker, Nicola Bryant and others in Doctor Who. *Producer John Nathan-Turner suggests that you write to the stars via the* Doctor Who *Production Office, BBC Television Centre, Wood Lane, London W12 8QT, England, and the over-worked Sarah Lee will pass them on.*

Going back to The Time Monster, *Gillian Moore of Cumbria wonders who played 'Baby Benton' at the time when Ruth Ingram's experiment goes wrong. With the aid of the computer-like mind of a chap called Andrew Martin who knows these things, I discovered that it was a young man called Darren Plant.*

COMPANIONS UNDER CONTROL

It's list time now for Graeme Richardson of Cambridge. He wants to know which of the Doctor's companions have been put under some sort of mind control, hypnosis or whatever, and which ones haven't. That latter query is easiest to answer – just five! Sara Kingdom, Katarina, Liz Shaw, Harry Sullivan and Sgt. John Benton have never been taken over by mind control.

However the list of those that have is impressive – Sarah Jane Smith wins. Susan was taken over in *The Five Doctors* (by Borusa). Ian Chesterton was affected by the Morpho in *The Keys of Marinus*. Both Barbara Wright and Vicki were transfixed by gold in *The Web Planet*, whilst Steven Taylor was mesmerised by the taranium in *The Daleks' Master Plan*. Dodo was taken over by Wotan (and left the series as a result) in *The War Machines*. Ben Jackson came under the control of the Macra in *The Macra Terror* but Polly wasn't affected until hypnotised and put to sleep in *The Faceless Ones*. Young Jamie McCrimmon also fell under the spell of The Macra but was more affected by the Master in *The Mind Robber*, as was Zoe Herriot. Miss Victoria Waterfield was hypnotised by *The Great Intelligence* in *The Abominable Snowmen*.

Moving on to the Jon Pertwee era, Jo Grant fell under the Master's spell just once, in *Terror of the Autons*, whilst the Brigadier was affected in *The Five Doctors* and briefly by the Metabellis Crystal in *The Green Death*. Captain Mike Yates had a nasty time of it in the same story but was soon on the mend. Sarah Jane's long list started with *Planet of the Spiders* (twice!) and then continued with alarming frequency – going through *Ark In Space, The Sontaran Experiment, Terror of the Zygons, The Masque of Mandragora, The Hand of Fear* and joined the clan again in *The Five Doctors*.

After Sarah came Leela, who was caught up by the charm of Zoanon in *Face of Evil* and then fell under the influence of Orfe in *Underworld*. K9 came on to the scene and was promptly affected by the Nucleus in *The Invisible Enemy*. The Mark II version became a slave, of course, to the Shadow in *The Armageddon Factor*. Mistress Romana was all right in her first incarnation, but the Lalla Ward version got quite catty in *Full Circle*. Adric fell under the Master's spell and created *Castrovalva*, whilst naive Nyssa of Traken was controlled by the Master in *Logopolis*, Monarch in *Four To Doomsday* and the Xeraphin in *Time Flight*.

Tegan Jovanka ranks second in the list – falling prey to the Mara in both *Kinda* and *Snakedance*, the Teraleptil in *The Visitation*, Wrack in *Enlightenment*, the Gravis in *Frontios* and, like everyone else Borusa in *The Five Doctors*. Turlough was another victim of Borusa in *The Five Doctors* and fared none too well in *Frontios*. Kamelion only appeared twice, and both times was used as a pawn by the Master, although in *The King's Demons* the Doctor joined in. This brings us up to date, where, so far, Miss Peri Brown has escaped the clutches of mind control. But for how long..?

Sarah Jane Smith - winner in the take-over stakes.

QUIZ RESULTS

That's all this month, except to answer last month's quiz. What was the connection between Field Major Styre, Omega and Mestor? The answer – the actors, respectively Kevin Lindsey, Ian Collier (we stressed the *Arc of Infinity* Omega) and Edwin Richfield. They all played other parts in *Doctor Who* as humans and as good guys just once. Kevin Lindsey, when not playing a Sontaran was a Gallifreyan called Cho-Je who had a little something to do with the Doctor's second regeneration. Ian Collier was the young, rather cowardly Stuart Hyde in *The Time Monster* and Edwin Richfield was Captain Hart in *The Sea Devils*. Put these men under masks and make-up and they suddenly turn nasty . . .

Compiled by Gary Russell

OFF THE SHELF

Her feet were skidding in mud again – she backed away from the monstrous presence that lurched towards her across the grass in slow motion pursuit. Still it stayed with her, this chuckling thing for which she couldn't form a name, piercing her with a gaze that froze her thoughts to the brain. Somehow Aunt Vanessa found herself beside the tyre. She reached for it, hoping to use it for a shield, and despite its surprising weight managed to lift it from the ground. The chuckle that came from the pursuing figure was frankly derisive. The traffic on the road passed unheeding. No one heard the throttled cry, the chuckle of triumph, or smelled the ozone left in the air by the sizzling discharge of the electronic device.

There seems little need to mention that the above paragraph, picked at random, is from the first screenplay adaptation that Christopher H. Bidmead wrote. Nor is it necessary to point out how very good it is. But then as readers of the other Bidmead books will know, when he writes something, he writes it well.

A great many authors make progress with each book, finding new ways of improving on what they first did. A few authors get worse. Christopher Bidmead does neither. As different as *Logopolis* was to *Frontios* as a story, so the two books are in style.

Logopolis as a story was a ponderous excursion through ideas and scientific fact that the writer had learnt (Bidmead was originally a mathematician) in his previous career. Thus the novelisation took a very 'manual' approach – slow but sure, not actually taking time out to say, 'This is what is happening', but at a measured pace. Everything was there. It was well constructed, and enjoyable to read.

Frontios on the other hand is a pacier story, full of characters in situations, rather than situations with characters in them. Here, the colonists are more important than the flow of the story. The people are more acceptable (perhaps Bidmead writes humans better than he does aliens) in the context of their predicaments. Everyone reacts as we expect them to, and so they seem much more real – it is very possible in *Frontios* to see Doctor Range worrying about his daughter's recklessness and safety, whereas it is difficult to actually like the distant and naive Monitor of *Logopolis*. In the first book, you find yourself observing the characters. In *Frontios* you are with them. It is an art to create such different styles and yet be attractive either way. Perhaps the only other Target novelist who approaches that is Ian Marter.

TEGAN'S TALE

Castrovalva, however is different again. Although as a story, *Castrovalva* has similar qualities to *Logopolis* (again the situations and deeds seem more important than the people), the book changes tack subtly halfway through – just as the televised version was almost two, two-part stories under one title. The book starts in a melancholy vein – slowly we follow the companions' thoughts – most notably Tegan's. This is hardly surprising as Tegan Jovanka is the only character in *all* three books, *and* because she is the only crew member Chris Bidmead devised and wrote into the series himself. He shows us the new Doctor through her recognisable human perceptions (she is after all the first human companion since Sarah Jane Smith), and shows us the alien worlds of both *Logopolis* and *Castrovalva* from her eyes. By *Frontios* Tegan has become quite a seasoned traveller and although Bidmead still concentrates on Tegan as the readers' 'eyes', it is her exasperation we feel now, not the wonderment.

She was entering what must have been the middle of the City, if what remained of the dwellings was anything to go by. The ruins were taller here: cells open to the sky, some of them almost complete except for their roofs. The ground was more solid but instead of shifting sand beneath her feet, great crevasses would occasionally open up just where she was about to step. Tegan consoled herself with the thought that if being lost and frightened on a rapidly disintergrating planet was good for the moral fibre, hers must be receiving a tremendous boost.

LOGOPOLIS p.100

Tegan breathed deeply. After the characterless atmosphere of the TARDIS the air smelled sharp and clean, breezing against her face as she stood on a grassy knoll surveying the countryside. In front of her wild shrubland rolled down to a muddy stream. Further off, the terrain seemed strangely convoluted, with tree lined hills folding into themselves as far as the eye could see. Although not quite the sinister planet she had imagined, it was certainly untamed, and might even be dangerous, for the deep green foliage could house any number of unmentionable creatures.

CASTROVALVA p.49

"Your serving machine is a very convincing replica of a humanoid life-form." "You think so?" replied the Doctor with a note of doubt. "I got it cheap because the walk's not quite right."

Tegan gasped in astonishment at the extraordinary utterance of the Doctor. She stared at the Doctor she thought she knew – the Doctor into whose TARDIS she had accidentally stumbled all those aeons ago, the Doctor she had nursed through his almost fatal regeneration . . . the Doctor, who for all his mumbling absent-mindedness and corkscrew logic, had managed to bring her safely through more perils than she cared to remember. She stared and stared at him, filling that brief moment of eye contact with all the dumbly outraged and uncomprehending staring she could muster.

FRONTIOS p.113

Bidmead's use of Tegan in *Frontios* in that 'this is what Tegan thinks' mode is proof that he prefers using her as the voice, because although he has the far more dramatic and important role of the two companions in *Frontios*, Turlough is relegated to 'Third person' status or nothing at all – even his reactions are judged through Tegan's eyes.

This use of one person to tell the story is, of course, not unique. Ian Marter excels at using Harry Sullivan to the same purpose in *Ark In Space* and *The Sontaran Experiment* and Eric Pringle utilises Will Chandler even better in *The Awakening*.

As the general quality of the Target books has risen over the last couple of years – and as Bidmead was one of the earliest 'new wave' of screenplay writers doing their own adaptations, I feel that it is about time that the pen of Christopher H. Bidmead moved away from the world of *Which Computer* and back to the script – and ultimately *Doctor Who* novel writing.

◆**Gary Russell**

ARCHIVES

First shown: March, 1981.

LOGOPOLIS

EPISODE ONE

It is a bleak December morning. In a lay-by stands the now unusual sight of an old Metropolitan police box. A policeman approaches it on a bicycle, intending to make a call. He does not seem to hear a strange rasping sound in the air, or to notice that the structure of the police box has shimmered momentarily. Suddenly, something from within the box grabs his arm and drags him from sight. As the policeman's death cry rings out, a light chuckle can be heard. In the TARDIS, the Doctor is grimly speculating about the nature of entropy, which appears to be taking a firm and decaying effect on the ship. He tells his young companion, Adric, that he is planning a visit to a favourite planet – Earth.

On that very same planet, an impatient middle-aged woman is waiting in a small sports car outside a typical suburban house. From within the building comes the pretty but flustered figure of Tegan Jovanka, an air hostess about to set off for her first day's work. The woman in the car is her Aunt Vanessa, who is trying to keep Tegan's nerves at bay on this important morning. They drive off.

Back in the TARDIS, the Doctor is busy explaining that he wants to visit a police box on Earth so that, with a little help from block transfer computation, he can finally repair the TARDIS' faulty chameleon circuit. With the measurements from Earth, the Doctor will then take the ship to the planet Logopolis for the final stage of the repairs. As he is explaining this, a deep chiming sound registers in the ship. It is the cloister bell – warning of imminent danger.

Meanwhile, on the dual carriageway to London, Tegan and her aunt find they have a flat tyre and pull in at the nearest lay-by – where some fifty yards away stands the seemingly innocuous police box, along with the policeman's deserted bike.

In the TARDIS the Doctor is trying to find out why the cloister bell sounded. Entropy is one possibility, but the TARDIS systems seem to be in order. As they near Earth, the Doctor explains that he is increasingly doubtful that the Master died on Traken. In the layby, Tegan is furiously tackling the punctured tyre, watched by her aunt. Neither notice the arrival of another police box near to the first. Inside the ship, the Doctor realises they have just missed. He re-sets the coordinates, takes off again and lands the ship around the other police box. While she does not notice this, Tegan does see a strange shimmering white figure which appears to be watching her some distance away on the other side of the road. Dismissing this, she discovers the spare tyre is flat as well.

The Doctor and Adric are at work measuring every dimension of the TARDIS. Adric is told that the process of block transfer computation devised on Logopolis involves creating physical things through pure calculation. Suddenly the Doctor detects a gravity bubble in the ship. Taking a quick look outside, he sees the strange, white figure. He returns, deeply troubled, to Adric and they discover that the police box around which they have landed is in fact another TARDIS and has landed just as effectively around them.

Tegan decides to go off and find help. Spotting the police box, she enters and is amazed by what she sees inside. Before she has time to react, the doors have shut and a dematerialisation is heard. While the Doctor and Adric explore the regression of console rooms within console rooms, Tegan announces her presence to whoever can hear her. In the meantime, her Aunt Vanessa, impatient as ever, has gone to look for her. Seeing the tyre by the police box she investigates, only to be met with a chuckle and a sudden horrific sight of her own killer.

The Doctor tells Adric that someone anticipated what they planned to do with the real police box and landed there first. Going through yet another console door, they find themselves free at last, outside on the grassy verge. There, two policemen greet them. Having spotted the illegally-parked sports car, they had pulled up and found the shrunken corpses of the policeman and Aunt Vanessa artfully seated in the back of the car. The Doctor recognises this as the trademark of his foe – the Master.

EPISODE TWO

The policemen try to arrest the Doctor, but Adric, who has re- ▶

turned and is watching from the safety of the TARDIS, distracts them with a ruse and this enables the Doctor to get back inside the ship, leaving the policemen sure that they are trapped within an ordinary call box. Inside, the gravity bubble's effects mean that the TARDIS cannot at first take off. To give it the momentum it needs, the Doctor has to jettison former companion Romana's bedroom. When the policemen break into the box, it is, of course, completely empty.

Now on its way, the TARDIS cloister bell stops. The Doctor leaves Adric in the console room and goes off to investigate. Elsewhere within, Tegan is getting hopelessly lost in the maze of corridors, until she comes to the courtyard overgrown with ivy vines and tendrils. Lurking in the corner is the shape of the other TARDIS, newly materialised before her astonished eyes.

The Doctor returns to Adric, having contacted Traken, where he learns of Tremas' sinister disappearance. Clearly his ship is somewhere in the Doctor's TARDIS and the only solution that the Doctor can hit upon is to land the TARDIS underwater and open the doors – literally flushing the Master out.

Trying to keep calm, Tegan, unaware of the other danger now threatening, does not see the door of the Master's TARDIS slowly edging open. In the console room, the Doctor announces he is going to land the TARDIS beneath the River Thames and that he and Adric will have to swim to safety. He presses the relevant switch and the whole ship lurches. Tegan is hurled across the courtyard, much to her indignation, then hears a chuckle. She backs nearer the exit, scared, while in the console room, Adric and the Doctor prepare to open the doors.

When they do so, they discover the TARDIS has landed incorrectly again and that they are safely on a pontoon on top of the Thames in London's dockland. Then the Doctor spots the strange, hazy white figure beckoning to him from a nearby bridge. Leaving Adric, the Doctor goes to him and the two figures appear to communicate. Back in the ship, Tegan is as lost as ever in the TARDIS corridors. Telling Adric he has dipped into the future, the Doctor re-sets the co-ordinates for Logopolis. Hovering over the planet, which resembles a cave-riddled brain, the Doctor sees what looks to Adric like a huge new scientific building.

Just before they land, Tegan bursts into the console room, demanding to see the captain of the ship. Telling her that she'll have to come with them, the Doctor leaves the ship to meet a crowd of welcoming citizens, led by a distinguished man called the Monitor. In the background, the Master's TARDIS arrives, disguised as a small laurel tree.

The Monitor leads his visitors to what he says is their central register where he begins to mutter a series of calculations which are picked up on and interpreted by rows of Logopolitans, working in their cells, with abacuses. The laurel tree TARDIS changes into an ionic column and then vanishes. While the Monitor works with his people, Adric tries to explain about the TARDIS to a confused Tegan. In the city itself, the Master has claimed the first of his Logopolitan victims. The work now complete, the Monitor explains that through block transfer computation, parts of Logopolis are exact copies of the Pharos Project on Earth, a scientific establishment set up to communicate with alien intelligences. The Doctor insists on going into the TARDIS alone to install the new circuit, and while they are waiting Nyssa appears and greets Adric. She says she was brought here by a friend of the Doctor's. Then they all notice something going badly wrong with the TARDIS. It is shrinking before their eyes – and the Doctor is trapped inside...

EPISODE THREE

Horrified, the Monitor realises that the unprecedented must have occurred – a fault in Logopolitan computation. The mini-TARDIS is brought to the central register, while inside, the Doctor is struggling to retain consciousness in a strange dimensional distortion of the normal console room. As the still-shrinking TARDIS is carried off, the Master appears from behind a pillar to gloat at his enemy in secret. Adric and the

Monitor start work on the necessary computations to restore the Doctor to size. Meanwhile, Nyssa and Tegan watch as two Logopolitans set up a kind of screen arrangement around the mini-TARDIS, which seems to halt the shrinking. The Monitor traces the fault to the murdered citizen, and tells Adric the Universe is now in trouble. The boy sees the distant white figure again, and is interrupted by the Monitor who tells him they must return to central register at once.

Inside the TARDIS, the Doctor is struggling to use the sonic screwdriver to help himself. The Monitor and Adric return, but the Alzarian leaves again, this time with Nyssa, to track down the Master. Showing the Doctor the calculations via the scanner, the Logopolitans help him return the TARDIS to size. This doesn't prevent Tegan from thinking that Logopolis is little more than a galactic sweatshop for mathematicians.

Adric and Nyssa are busily searching the winding streets of the planet for any sign of the Master. Adric turns a corner, leaving Nyssa to be confronted by

the figure of a man who looks like her father and yet is now dressed in black, with a crueller, fiercer look in his eyes. Giving her an armlet, he promises that together they will discover the secrets of Logopolis. He leaves her, explaining that the armlet will link them.

The Doctor, restored to normal, leaves the ship and tells an upset Tegan of her aunt's death. He then leaves to find Adric and Nyssa who he brands as fools for going off on their own.

Adric meets Nyssa, who tells him that she has met her father. Her behaviour is very strange however, something the Doctor notices when he meets them both. Meanwhile, the Master has managed to murder his way through the central register and into the room where the Monitor and Tegan are waiting for the Doctor. On their way back to the room, Nyssa, Adric and the Doctor realise that Logopolis has gone quiet – and that the planet, not just the Doctor, is the Master's real target.

Back in the room, the Master says he wishes to discuss the planet's future. The Monitor, however, warns that there will be no future if Logopolis remains at a standstill any longer. Nyssa realises now that this is not her father, but she is under his control through the armlet. The Master slowly begins to realise that when the Monitor says Logopolis is dead he is not bluffing. The Monitor goes on to explain that the universe would have long since died from the effects of entropy had it not been for the creation, by Logopolitans, of charged vacuum emboitments through which to dispose of the entropy into other Universes. Now, the Master is causing those vacuums to close, dooming the Universe. The entropy releases Nyssa from the armlet and as the Master sees the fast encroaching decay around him, he agrees to an alliance with the Doctor – their one last chance to save the Universe.

EPISODE FOUR

The Doctor orders Tegan, Adric and Nyssa into the TARDIS, where he says, they will be looked after by the white figure. The Master and the Doctor go in pursuit of the Monitor, who has disappeared, unaware that Tegan has refused to go with the others in the TARDIS. She goes off to find the Doctor, her ticket home, amid the crumbling mass of the dying planet. She goes to the central register where the Master and the Doctor are disagreeing about the best course of action to follow. As Tegan arrives, she is just in time to witness the horrible death of the Monitor, caused by the deadly entropy. In spite of hitting upon a feasible idea for re-opening at least one of the charged vacuum emboitments, the Master loses heart at his death and rushes off, only to be felled by a toppling pillar.

The Doctor rescues what is left of the computer's memory banks. These circuits contain the programme which could save the Universe if fed into the Pharos Project computer on Earth, an exact copy. Finding the Master, they leave in the renegade's ship. In the TARDIS, the white watcher figure takes the ship out of time and space, for safety.

The Master's ship lands on Earth in the Pharos Project computer room where the Doctor just prevents the Master from killing the duty technician, who is knocked unconscious as a result. The two Time Lords start work with Tegan's help.

Back in the TARDIS, Nyssa and Adric are looking around and have arrived in the courtyard. There the watcher figure appears and beckons to Adric. Following their conversation, Adric sets the coordinates anew, this time for the Pharos Project. While this is happening, Nyssa looks at the scanner, only to see that the wave of entropy has engulfed and destroyed her own planet Traken. They return to time and space, with Nyssa deeply upset.

It is early morning at the Project. Tegan reports the presence of security guards just as the two Time Lords realise that for their scheme to work, they will need to transfer operations to the top of the Pharos transmissions antennae. Nyssa and Adric arrive in the TARDIS as Tegan and her companions are being chased by guards. The three: Adric, Nyssa and Tegan give themselves up, so that the Doctor and the Master can carry on. However, the Doctor finds that he is carrying on alone as the Master has doubled back to ▶

the computer room, where he kills the technician and departs in his TARDIS, pocketing the technician's tape recorder.

The Doctor reaches the room at the top of the Pharos antenna just as the Master arrives. Together they manage to stabilise the cataclysmic state of the Universe. It is then that the Master springs his second plan – he is blackmailing the Universe via a tape recorded message so that they can only continue under his rule. He enforces his superiority over the Doctor with his tissue compression eliminator.

The Doctor realises that the Master only has this power as long as the cable which is attached to his instrumentation remains connected to the antenna outside. As he creeps out onto the gantry to disconnect it, the Master spots him and starts to turn the gantry upside down electronically. From the ground far below, his companions watch as he struggles to disconnect the cable. Finally he does so – but at the cost of his own life. He falls to the ground while the Master, seeing defeat, leaves in his TARDIS. Before the astonished gaze of Adric, Nyssa and Tegan, the familiar figure of the Doctor blends first with that of the mysterious watcher – who was a projection of the Doctor – before settling into the blond-haired features of a complete stranger. The stranger sits up and smiles.

LOGOPOLIS starred **Tom Baker,** with **Janet Fielding, Matthew Waterhouse** and **Sarah Sutton** as his companions and guest stars **Anthony Ainley** as The Master and **John Fraser** as The Monitor.

fact file

THE ORIGINS

Logopolis was the final Tom Baker story and it was decided that departing series script editor, Christopher H. Bidmead, should write the teleplay.

"The set-up on Logopolis, the corridors and method of communication, the Monitor, etc., were all based on things I'd discovered about the interior construction of the micro computer. The idea that maths was fundamental to the continued existence of the Universe went deeper than that – it harked back to what I took to be the most important principle of *Doctor Who* – the ultimate, utter importance of the scientific method and the need to get a whole new generation of people excited about the scientific method."

Bidmead goes on to describe the enigmatic character of the Watcher: "I was told that we would have a new Doctor by the end of the story, and the Watcher was a development of that. I could have had a straight transformation, a blend into the new arrival but again based on the actual premise of the show, the two could overlap. The idea scared me, so I incorporated it. The recursion theme was there in the concept of the TARDIS, as well as the concept of the micro computer.

"The central dilemma was in the character of the Master, who is presented as a real class A baddy but only, it seemed to me, because people said so. Most of the time he was an amiable old dodderer who was always found out. To make it work, I felt the Master had to do really nasty things – and killing Aunt Vanessa was just that.

"Going back to the TARDIS, out of its very nature lurked the hideous possibility that within the ship could be another of the same kind. The solution of flushing that alien TARDIS out by landing underwater made my hair stand on end because it was so horrifically dangerous. One of the few plus sides of working to the limited budget was that having established that idea, there was no way that it could be done. The pay-off for me came in the joke of it failing to land correctly, because the TARDIS is always unreliable."

THE FILMING

Logopolis was directed by Peter Grimwade, who supervised the location filming in and around London over a few days in December 1980. The two studio sessions followed in January 1981, with particular time and effort being spent on recording the actual regeneration scene. Some of the lines for this ("So he was the Doctor all the time") were actually recorded later and dubbed on to the soundtrack, while the girders of the set in fact came from *Top of the Pops*. Grimwade and his designer, Malcolm Thornton, visited the famous Jodrell Bank set-up, to plan in detail the models that would comprise most of the Radio Telescope. Thornton also devised a series of sets for the planet Logopolis itself which could be made to break up on cue.

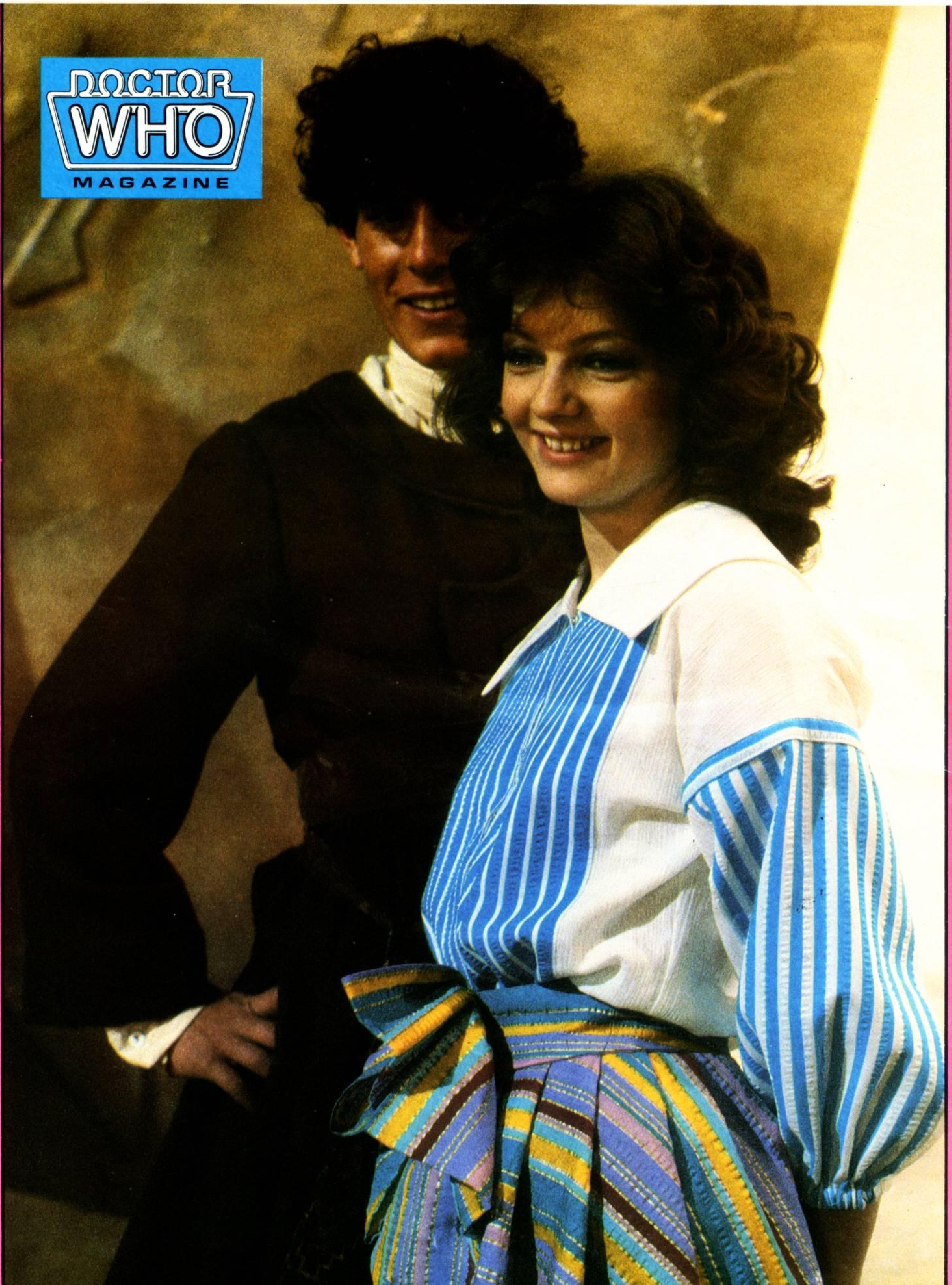
THE CAST

The story marked Janet Fielding's impressive debut as Tegan Jovanka, a part given to her while she was on a regional play tour. Fielding was one of several hundred girls interviewed by producer John Nathan-Turner and his team, but she was actually one of the last to be seen. Director Grimwade chose one-time film star John Fraser, now a regular in ITV's *The Practice*, as the Monitor, taping his death scene using a straightforward CS0 mix between cameras.

The story was also the first to show actor Anthony Ainley at work as the latest incarnation of the Master, while the TARDIS assigned to his character was changed from its basic grandfather clock into an ionic column. Malcolm Thornton also had to design a series of extensions to the usual TARDIS interior set, devising a small courtyard entwined with tendrils and ivy to suggest the process of entropy.

Just before the regeneration scene, a series of flashbacks were inserted into the tape. The difficulty with these was finding a shot of the characters required where they were heard to say 'Doctor' facing the camera. This was why the Brigadier was represented by a clip from the pre-Baker tale *Invasion of the Dinosaurs*. The story was novelised for Target by its author and was repeated as part of the highly successful *Five Faces of Doctor Who* season. ◆

● **Next month: Mawdryn Undead**



Snakedance

VILLAIN of the 80

In the concluding part of his examination of villainy in* Doctor Who*, Patrick Mulkern reflects on the period from 1980 to 1985.

The vanguard of revitalised Eighties *Who* was *The Leisure Hive*. The chief villain of this opulent adventure was **Pangol**, the Child of the Generator. No Argolin had been born on Argolis for over forty years – the result of a twenty minute all-out nuclear war with the Foamasi, which rendered the planet and its inhabitants sterile. However, visitors to the Hive began to wonder where the young son of Chairman Morix had come from. He could be no more than twenty years old! Pangol revealed himself as the first of the new Argolin, a child manufactured by the Tachyon Recreation Generator.

He had spent his youth developing into 'a thoroughly proficient Tachyon engineer', but his aim was not to improve the recreation of the tourists via the Experiential Grid as supposed, rather to establish a cloning system, whereby he could create an army of Pangols and wreak vengeance on the Foamasi. This was foiled by some rewiring on the part of the Doctor, and as Pangol's army faded from existence, he was reduced in age to a baby. Mena, his mother, promised 'to bring him up better next time'.

The last surviving Zolpha-Thuran, **Meglos**, was also keen on interplanetary warfare. His then extinct species had always despised their neighbours the Tigellans, and once re-awoken, Meglos decided to resume hostilities. Normally a cactus – 'a xenophite to be precise' – he could take on any form, and assumed the identities of a gibbering London businessman and the fourth Doctor, in his mission to steal the megapowerful Dodecahedron from Tigella.

He turned out to be another in the long line of megalomaniacs, and needless to say, the prickly character fell foul of his own plans when they backfired.

BLOOD SUCKERS

The baleful presence of the **Three Who Rule** had kept the local

Captain Rorvik, the gun-wielding mercenary whose world collapsed around him. *Warriors' Gate*

peasantry in a state of decay for a thousand years, while the Lords fed off the fat of the land. The peasants came to realise that 'the fat of the land' did not refer to their agricultural efforts, but to the actual muscle, sinew and rich blood they developed in the process. The Lords were inveterate vampires, who sent out their guards regularly to gather helpings of the villagers and top up the massive blood-vats. Lord Zargo, Lady Camilla and Lord Aukon were once humans who had arrived on the planet a thousand years before, survivors of a spaceship crash, and pawns of the Great Vampire, whom they had served ever since. The Doctor met the ancient enemy of the Time Lords in battle, foregoing all the traditional exorcisms in favour of 'a mighty bolt of steel', which he plunged into the Great Vampire's heart. The three Lords withered and died in sympathy with their master, thus ending the planet's state of decay.

In the white void between this universe and the next, the fourth Doctor encountered the sadistic **Captain Rorvik**. Rorvik's lot was not a happy one. His ship was marooned between the striations of

Sil, the sadistic agent of the Galatran Mining Corporation, in temporary retirement? *Vengeance On Varos.*

the Time Lines; his cargo of Time-Sensitive Tharils was in jeopardy, and he was saddled with a crew of 'apathetic dead-weights', who seemed oblivious to their plight.

Rorvik drifted over the edge of sanity and the gun-wielding mercenary became big trouble for the Doctor, who had noticed that their mini-dimension was contracting rapidly. The Doctor and team broke away, but Rorvik was left to rant and gurgle while the world fell in around him.

Imprisonment on Traken for several years had done little to temper the **Master**'s malevolent streak; immobility had served merely to distil his animosity. He had had ample time to consider the conquest of the Traken Union once his imprisonment came to an end, and although he did not quite manage to hold on to the mantle of Keeper of Traken, he did amass sufficient power to consume Consul Tremas' body and escape the planet in pursuit of the Doctor.

This new Master surrendered much of his earlier charm and humour. He was now psychotic and bitterly sought vengeance on the Doctor, instead of concentrating on his former quest for power in the galaxy. His greatest achievement was causing the death of the fourth Doctor.

Since that he has seen many adventures on Gallifrey and Castrovalva, in Concorde and the Middle Ages; he was nearly roasted alive on Sarn and most recently suffered a painful injury from the Rani. Still the 'Intergalactic Penguin' comes back for more! Staying power or incurable dementia? The works of Bi-Al's Dr Zigma Freud and Prof. Urnsworth Gorblows speak volumes on this one villain alone.

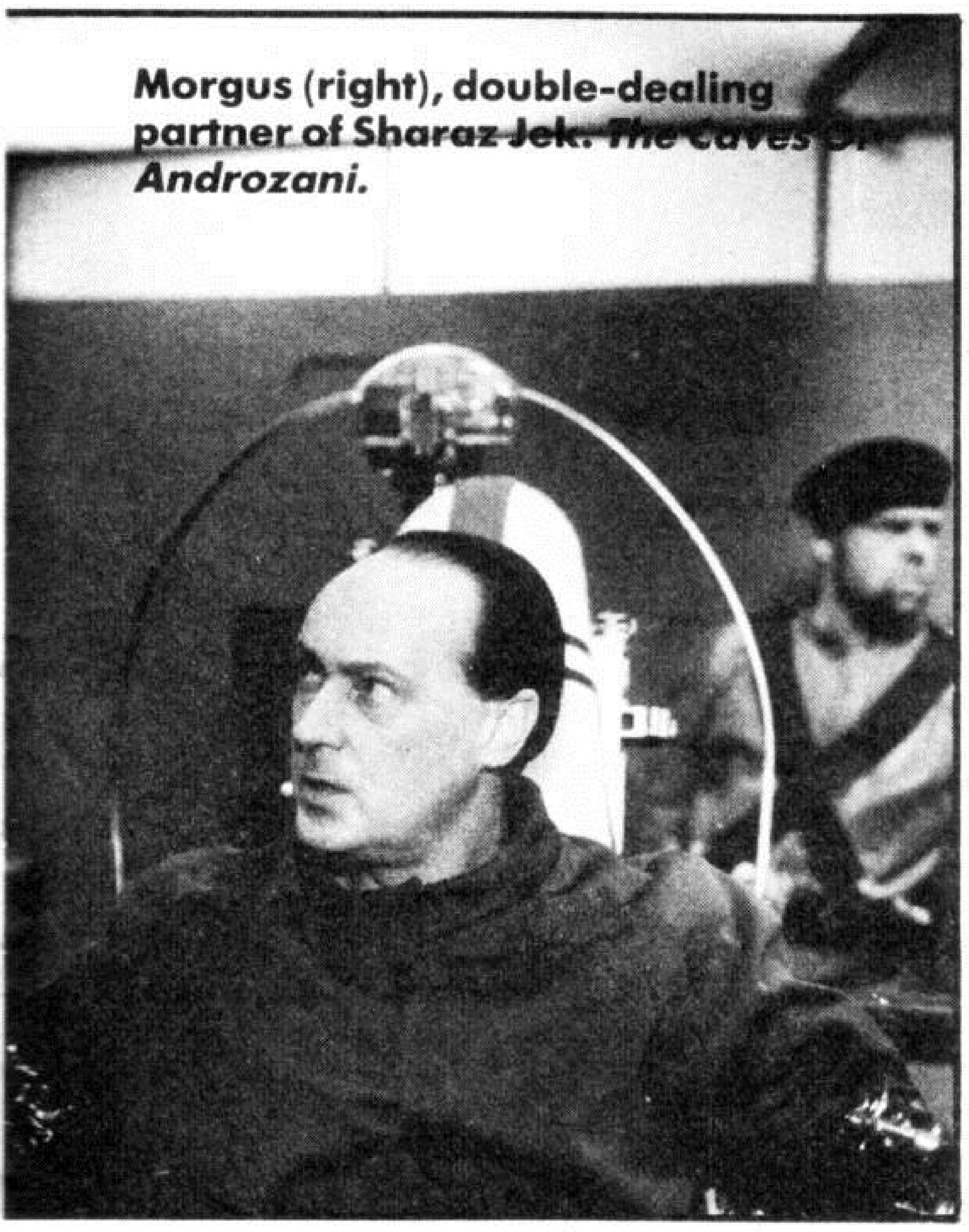
TARDIS MANUAL

The enigmatic Turlough, whose character was never entirely revealed to us. . .

VIOLENT CHILD

Hindle was a classic example of the Oedipus Complex – 'a deep-rooted insecurity syndrome, brought about by an oppressive mother'. The strands of the insecurity were bared during a mission to S14. He was unable to cope with the claustrophobic alien atmosphere of Deva Loka, nor the strictures imposed upon him by the bullying Sanders. Under pressure, Hindle's nerve broke. He reverted to a childish irresponsibility. He became the bully, violent and destructive. He decided to obliterate the outside world of the Kinda. However, he found salvation when he reached for the Box of Jhana: his mind opened, the simplicity of the Kinda breathed in, and his sanity was restored to a natural balance.

Later to develop into a sympathetic character, **George Cranleigh**


Morgus (right), double-dealing partner of Sharaz Jek. *The Caves Of Androzani.*

was first introduced in the mould of the lunatic in the attic. The cackling screams of Jane Eyre's raving lunatic were replaced by much rasping and slurping. During an expedition to the Amazon, he had been captured and severely tortured by some savages which left his mind and body crippled and deformed. On his return home, he was locked away in the closed wing of Cranleigh Hall, there to remain for the rest of his life. The family did this mainly to protect him from himself, but also to prevent him from harming others and to blanket their shame at his tragic depravity. A secret passage gave George ample opportunity to befuddle the Doctor and molest Nyssa.

Towards the end, *The Cat and the Canary* allusions made way for the villain to surface as a veritable Quasimodo. In confusion, he dragged his Esmeralda (Nyssa) to the roof, and in a fit of clumsiness, toppled over the edge to his death.

Turlough was the prime example of misguided youth. His disturbed childhood and frustration with imprisonment on Earth made him into a more than usually wayward teenager. He was easy prey for the Black Guardian. His Three Temptations came in the form of three adventures, during the course of which he was obliged to kill the Doctor. The reward was his freedom from Earth. Having insinuated himself aboard the TARDIS, Turlough quickly saw how good-natured the Doctor was, and realised that he had no mettle for murder. Under extreme pressure from the Black Guardian, he was presented with the chance of winning Enlightenment, but Turlough opted to defy his Tempter and saved the Doctor's life. He went on to be a loyal companion, although he remained a dark horse, never revealing his inner feelings nor his origins.

Only when they finally said goodbye, did the Doctor discover that Turlough was a political exile from Trion, that he was a Junior Ensign Commander (Identification Code VTEC 9/12/44) and that his name was Vizlor Turlough.

PRICE OF ENLIGHTENMENT

Wrack was not simply captain of an 18th Century pirate ship called 'The Buccaneer', she was an Eternal – a creature outside time that needed the imagination of human minds to achieve a link with the substance of reality.

The Eternals craved entertainment and diversion at any price. Wrack assumed the guise of a voluptuous but tyrannical female pirate, who would stop at nothing to win the prize of the race – Enlightenment. She was a pawn of the Black Guardian, and channelled his evil to vaporise the ships of her opponents. She was fascinated by the intricacy of Turlough's devious mind, offering to 'peel it away layer by layer'. She had a callous disregard for ephemeral life (she planted a deadly explosive in Tegan's tiara). Wrack lost her race and was expelled into timelessness again by the White Guardian with all the other Eternals. She was not really evil: she sought entertainment and found the darker side of human nature to be more appealing than any other.

Who might be the last person the Doctor would expect to turn against him? To betray Gallifrey? **Borusa** was one of the Doctor's oldest friends, his teacher in the Prydonian Academy, who had climbed the ladder of power to Cardinal, Chancellor and finally to President. Strangely, during the time the Doctor regenerated only once (from his fourth to fifth bodies), he encountered four different incarnations of Borusa. Life on the High Council must have been more taxing than it looked!

The honour of presidency was not supreme enough for the final Borusa. He wanted immortality and was willing to go to the lengths of summoning five Doctors to Gallifrey and forcing them to cross the Death Zone and gain entry to the Tomb Of Rassilon. Borusa claimed his immortality and was imprisoned in stone for the rest of Time.

Commander Lytton was in charge of a band of mercenaries who twice aided invasions of Earth. He came from Riftan Five – a hard-faced, no-nonsense aggressor who was capable of any crime if the price was right. He spent some time duplicating and exterminating humans for the Daleks in 1984, and later contacted the Cybermen who were planning a similar invasion for 1986. He was cybernetically converted during the ▶

Lord Cranleigh (centre), victim of Amazonian savages . . . *Black Orchid.*

VILLAINS of the 80's

Cyberaffair and died shortly after recanting.

DISFIGURED FREAK

Sharaz Jek's history was one of anguish, torment and revenge. 'Once comely', he said he had been, in truth, a bit of a Narcissus. Jek had been betrayed by his partner **Morgus** and left to die in the scalding furnace of a mud burst. He survived but became deranged through the agony of wounds that would never heal. Vowing his vengeance on Morgus, Sharaz Jek concealed his body in a leather catsuit and mask, and worked to gain a monopoly on the priceless elixir, spectrox.

Peri Brown transcended his craving for beauty, but she shunned his attentions and screamed at the sight of his disfigured face. The bitter malice of the leather-bound freak finally met the icy malevolence of Morgus and they both died, locked in a savage struggle.

Like many before her, the **Rani** left Gallifrey to seek power and glory elsewhere. She was wilful, determined and had a formidable intellect, and after years of wandering, she settled on the backwater of Miasimia Goria, whose inhabitants adulated her as their empress.

The Rani was another of those meddlers in time, who thought nothing of dipping into Earth's history and taking what she wanted. She performed particularly nasty operations on young men which rendered them unable to sleep and caused a deep rash on the neck – later diagnosed as the Mark of the Rani. On one such sojourn, she came across the ongoing feud between the Doctor and the Master. A classic encounter was to follow with her playing Catwoman to the Master's Penguin. She had no patience with his insane schemes and demented ramblings, hurling glorious insults like 'asinine cretin' and 'incompetent egoist'. She exhibited tremendous spirit but was sadly lacking in compassion and morality.

Shockeye O'The Quancing Grig was an unsavoury Androgum gourmand with warts, boils and a potbelly. His culinary talents were unrivalled among his species; so, too, his voracious appetite. Anything that moved could end up in a Shockeye hotpot. One of his greatest unsated desires was human meat... hard to come by and all too often swathed in indigestible fat and gristle. During an unexpected visit to Earth with his mistress, Chessene, his desire was nearly fulfilled. His eyes were riveted with delight at the prospect of Peri's spare ribs, and Jamie's brawny thighs. Androgums are notoriously impulsive and vicious. The Doctor quashed Shockeye's cravings with cyanide.

Finally, worthy of mention but more in the monster category, the last few stories have presented viewers with **Sil** and the **Borad**. Two reptilian horrors, the former was the repulsive sea-horse-like agent of the Galatron Mining Corporation, the latter a Karfelon who fell victim to his own foolish experimentation with Mustakozene 80 and became physically combined with a Morlox!

Sil revelled in watching pain being inflicted upon others, while the Borad played petty dictator to the insular citadel of Karfel. The Borad died, but Sil retired from the fray – perhaps to plan a return in the future...

A tribute to the late Valentine Dyall, who played the Black Guardian, will appear in the next issue of **The Doctor Who Magazine.** ◆

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THE DOCTOR WHO PRODUCTION DEPARTMENT

THIS MONTH. . .

Pat O'Leary

Production Assistant

We talk to the people behind the scenes of your favourite programme. . .

The production assistant on *Doctor Who*, or any other drama production, is a combination of secretary, personal assistant to the director and continuity girl.

Pat O'Leary has often worked on *Doctor Who*, although at the moment she is out at the new BBC complex at Elstree, working on *Eastenders*.

The assistant joins a show at the same time as the director, and along with the director, the production manager and the assistant floor manager, makes up the core of the team that will make one episode or story.

The job has many sides, as Pat explains: "It's telephones, it's typing schedules or scripts. It's helping the director with casting, doing bits of everyone else's jobs when they're out looking at locations somewhere in sunny Spain and you've been left behind to answer the phone."

The assistant always works closely with the director. "We are one of his right-hand people," Pat says.

Scripts can figure largely in an assistant's life; she keeps track of the various versions along with the script editor, and at the end of the show, when all is finished, makes up a final version that is exactly as the show was transmitted, in case there are any legal queries.

When the time comes to go on location with a film crew, the assistant dons another hat, that of continuity girl. Because filming is done with one camera, one shot at a time, it is quite possible that one scene of two people talking will have to be filmed at least three times; once showing both the actors, and twice more for close-ups of each actor. It is the continuity girl who makes sure things are the same in each shot. If an actor is smoking, then the cigarette must have burnt down the same amount in the close-up as in the wide shot, even though there could be hours, or even days between taking the shots.

On feature films this is a full-time, very specialised, and very highly paid job. The BBC do not use continuity girls as such, so when filming, it falls to the assistant.

"We can't do the full continuity as on a feature film, because we have other things to do as well," Pat says. "The AFM (assistant floor manager) mostly does the prop continuity, like which glass is how full, but if the AFM is three miles down the road stopping traffic, that comes down to me."

With part of *Doctor Who* being made on film and the rest being done on electronic cameras in a studio, it is also important that there should be continuity between these two aspects, which may be months apart. New technology has helped in this area, however. It is now normal to have a cassette tape available which makes it possible to check what was happening, or what someone was wearing.

"If you have a situation as we did in Spain with *The Two Doctors*, when you film two people charging off and diving into the TARDIS and then three months later you are in the studio seeing them come in through the door of the TARDIS, it is much easier to see what foot they were resting on, what speed they were travelling and things like that if you can go and look at the tape," Pat says.

"All this has to be written down, but nowadays the video tape and Polaroid pictures solve most of it."

One of the other important responsibilities of the assistant is timing. "If a scene that has been running two minutes in rehearsal suddenly spreads to four minutes, and this means that the whole show will be a lot over, you have to make sure people know about it, and do something about it," she says.

When the show moves into the studio, the assistant joins the director up in the production gallery. She sits with the director and the vision mixer in front of a bank of monitor screens which show the picture being taken by each of the cameras, plus the picture actually being recorded, and any other picture sources there may be, like film, or film that has already been transferred to video tape.

One of Pat's jobs in the gallery is to call the shots so that the cameramen know which shot has been reached. "All the shots are numbered in the director's original script, and each cameraman has a card with all his numbered shots on it, which we have to type," she says.

"One particular camera might have every other shot in a scene, or he might have three shots in a fifty or sixty shot scene. The cameraman will know what his shot numbers are, and won't take any real notice of what's going on unless he hears his numbers are coming up."

If you stand in a production gallery while recording is going on you will hear the assistant "calling the shots" throughout the action – the number of the current shot and the camera that is to take the next shot – while the vision mixer pushes the buttons that actually send the picture from the right camera to the recording machine. "This is also for the technical people who are balancing the colours, so that they know which is the next camera to balance," Pat says.

The assistant also cues in film when it is being mixed in to the show, which requires precise timing, as the cue has to be given eight seconds in advance to give the projector time to run up to speed. "It's quite difficult," says Pat modestly.

Pat was brought up in the entertainment business. "Both my parents were actors," she says, "and I knew that I couldn't act, but that I wanted to work in the business.

"I was interested in production and I was lucky when I tried to get into the BBC, because I applied at a time when they wanted a lot of people.

"You can't come in as an assistant; it's impossible; you have to learn on the job, and I came in as a reserve secretary and I happened to be in the right place at the time. I was working on a sports programme and the assistant had a nervous breakdown. I took over unofficially for several months and ended up being given the job."

Having reached the drama department, Pat says she is very happy in the job, and has no great ambitions to move on. "It can be extremely tiring but you also get easy days. It's a very enjoyable job."

■ By Jay Dyer

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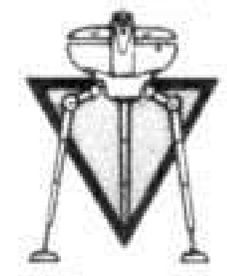

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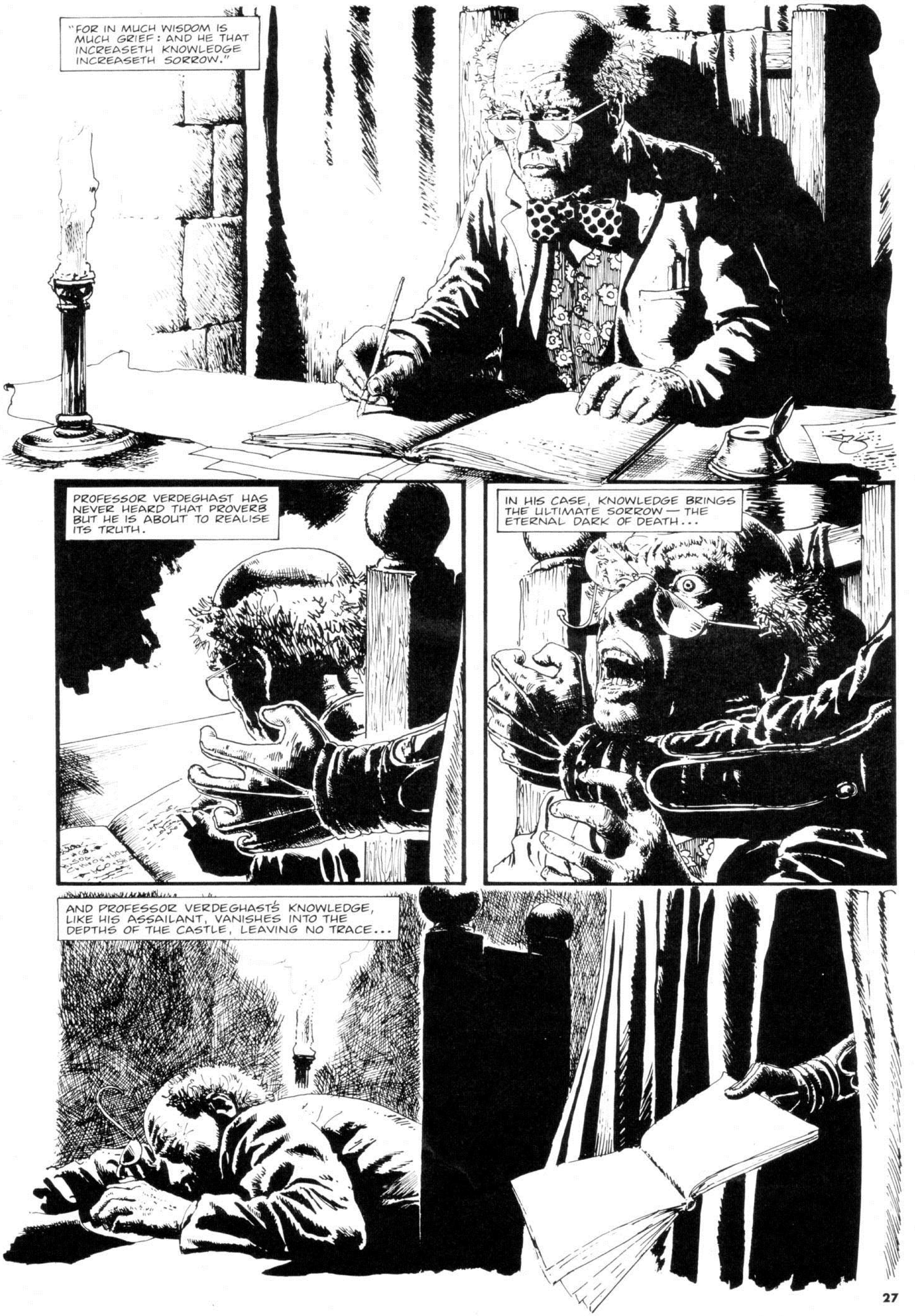
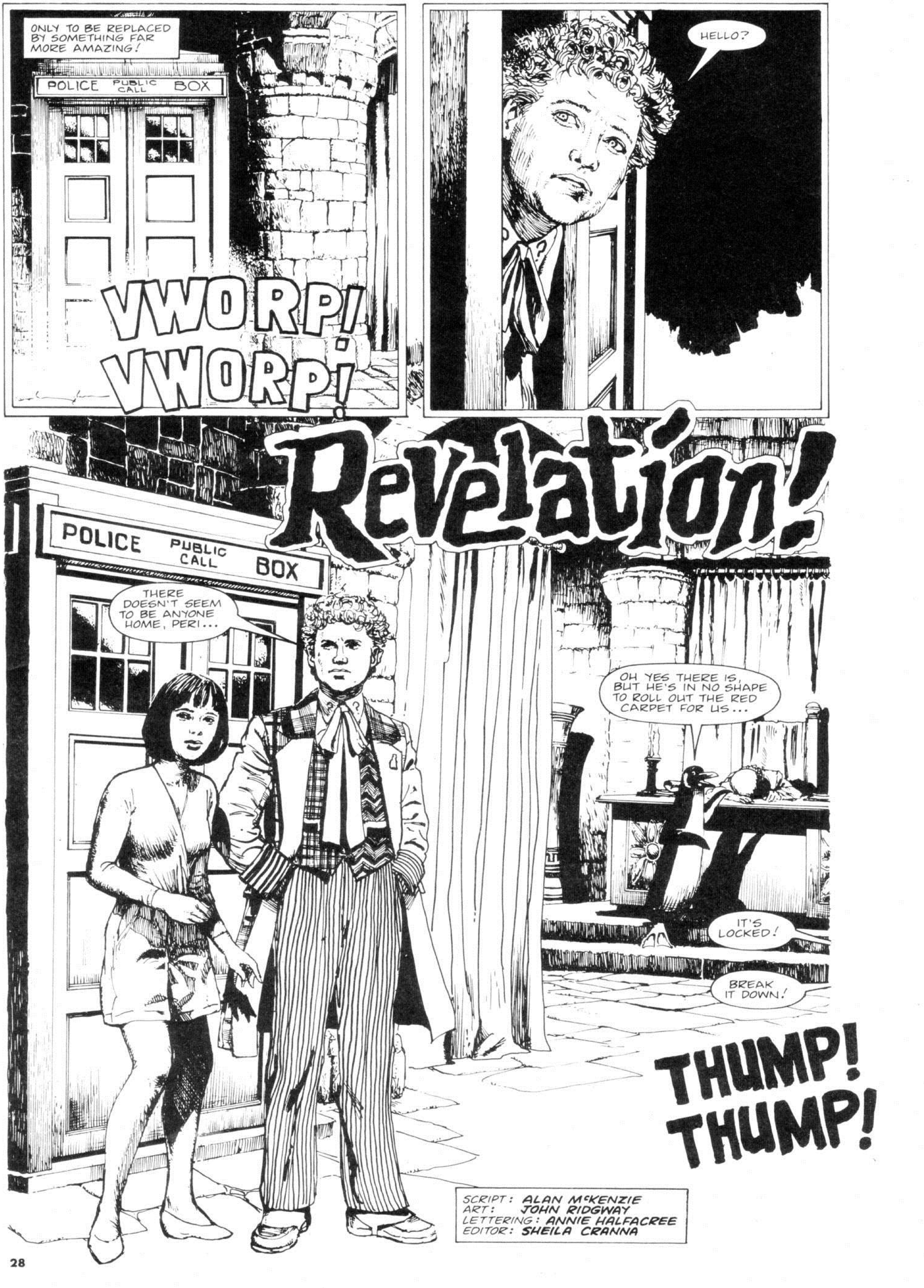
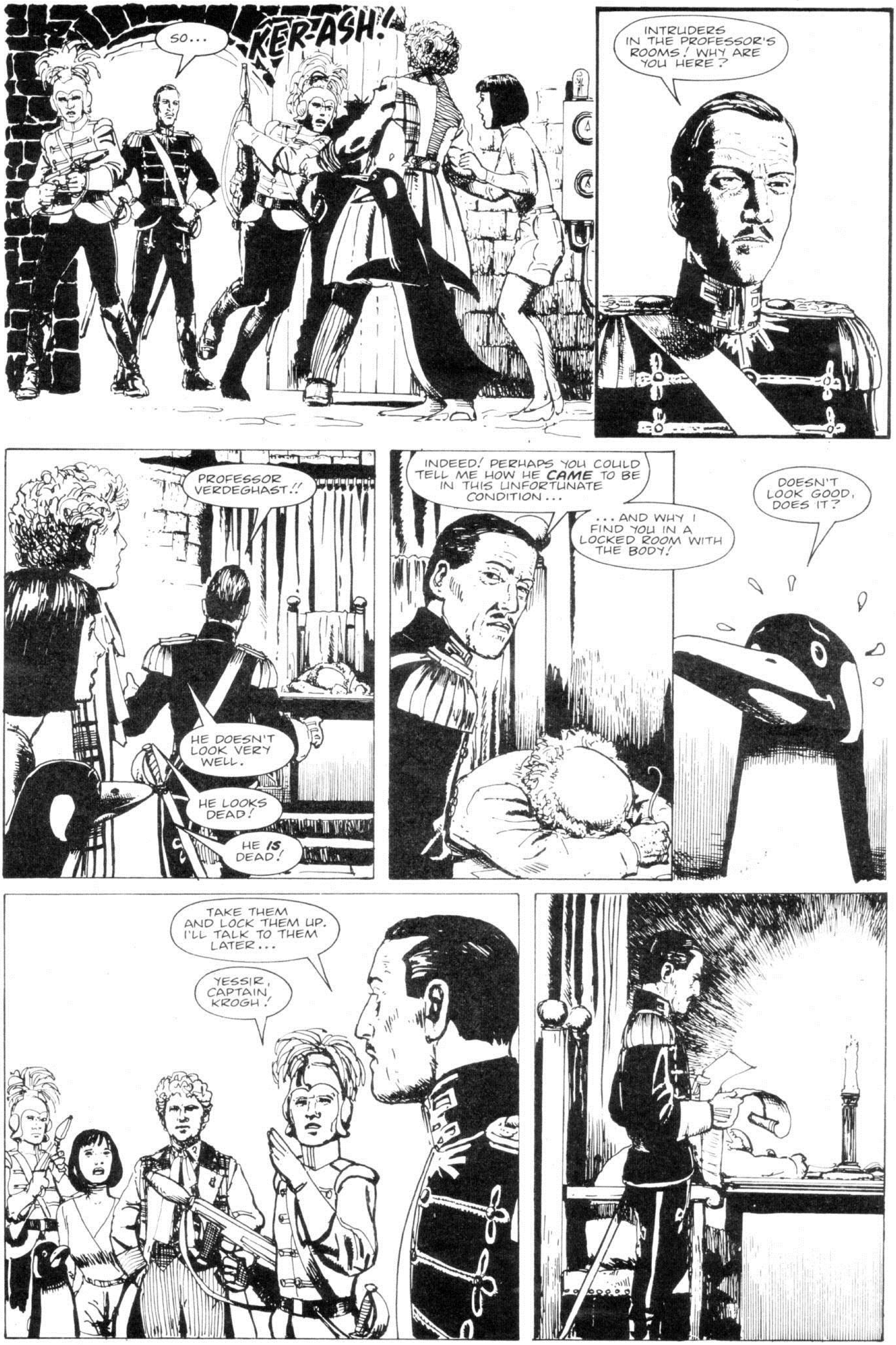
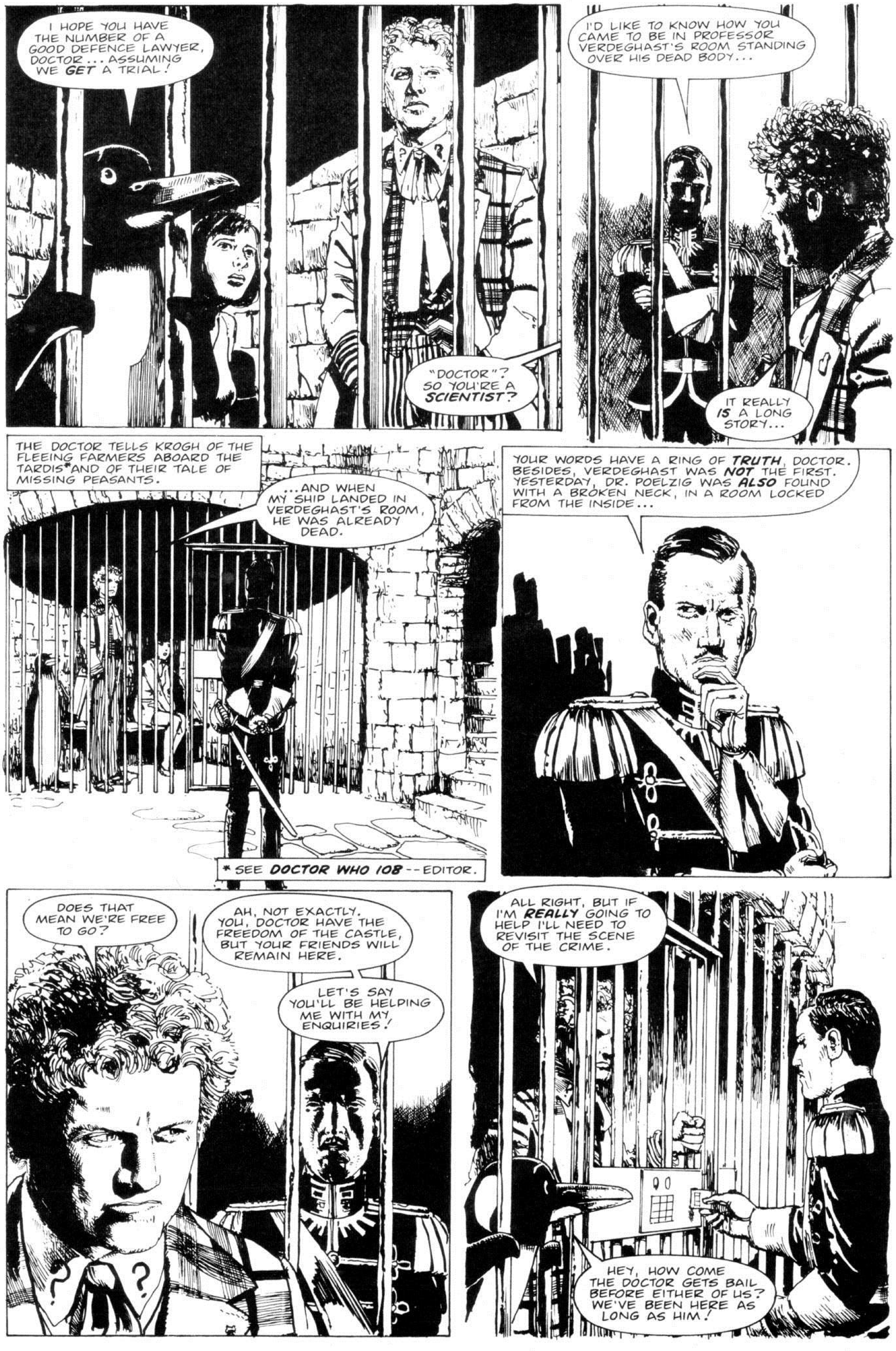
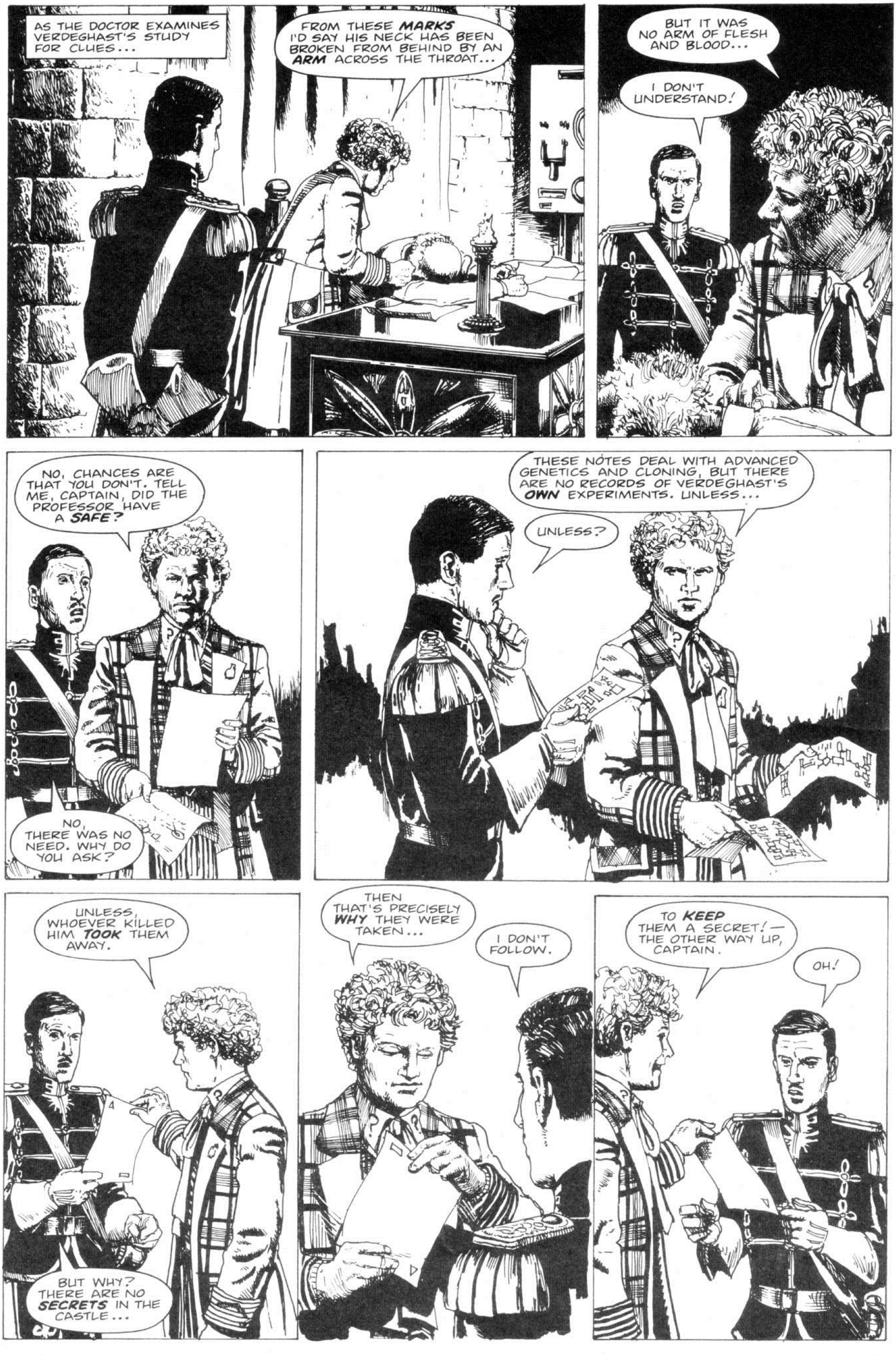

"FOR IN MUCH WISDOM IS MUCH GRIEF: AND HE THAT INCREASETH KNOWLEDGE INCREASETH SORROW."
PROFESSOR VERDEGHAST HAS NEVER HEARD THAT PROVERB BUT HE IS ABOUT TO REALISE ITS TRUTH.
IN HIS CASE, KNOWLEDGE BRINGS THE ULTIMATE SORROW — THE ETERNAL DARK OF DEATH...
AND PROFESSOR VERDEGHAST'S KNOWLEDGE, LIKE HIS ASSAILANT, VANISHES INTO THE DEPTHS OF THE CASTLE, LEAVING NO TRACE...

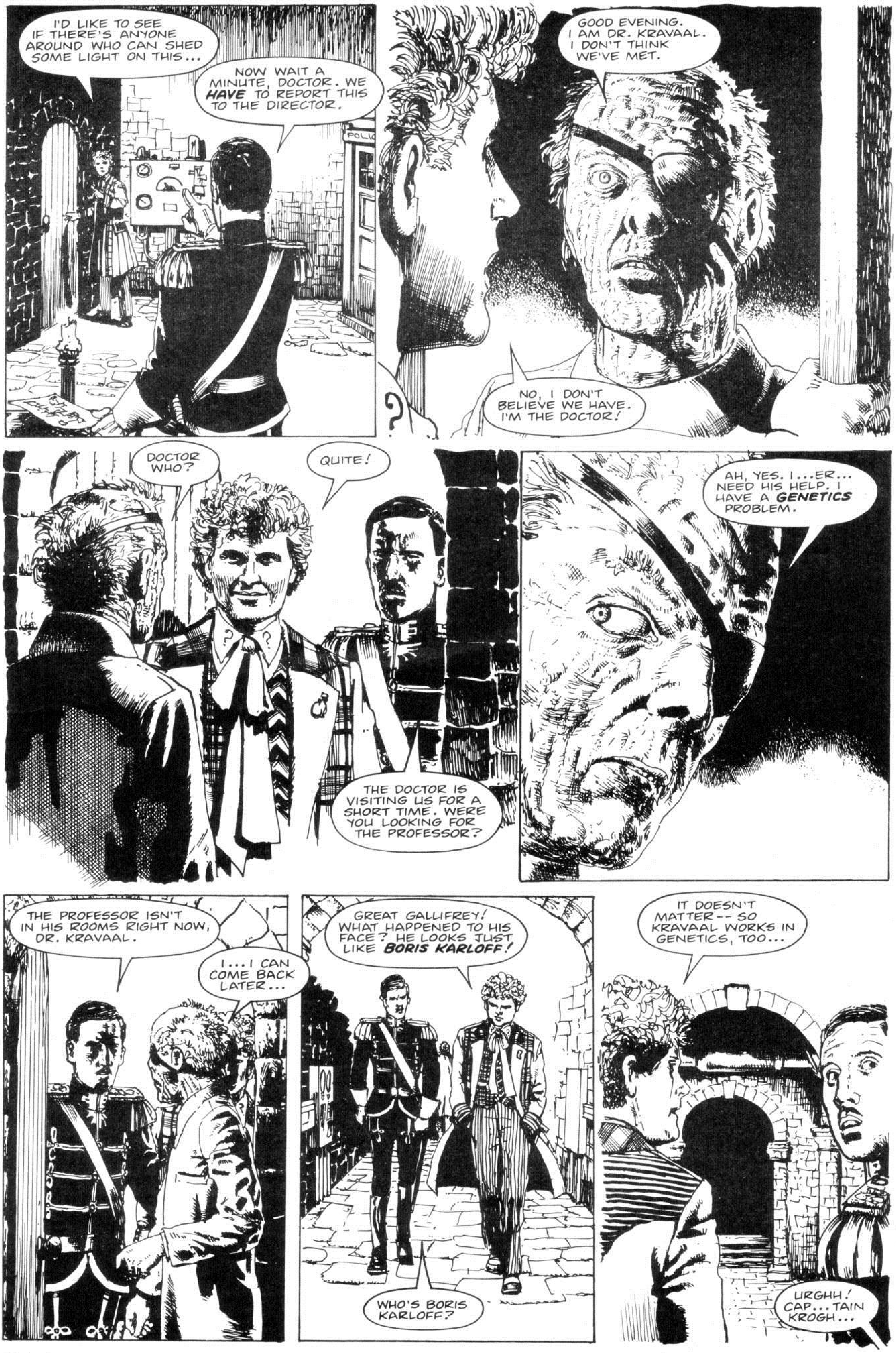

ONLY TO BE REPLACED BY SOMETHING FAR MORE AMAZING!
POLICE PUBLIC CALL BOX
VWORP! VWORP!
HELLO?
Revelation!
POLICE PUBLIC CALL BOX
THERE DOESN'T SEEM TO BE ANYONE HOME, PERI...
OH YES THERE IS, BUT HE'S IN NO SHAPE TO ROLL OUT THE RED CARPET FOR US...
IT'S LOCKED!
BREAK IT DOWN!
THUMP! THUMP!

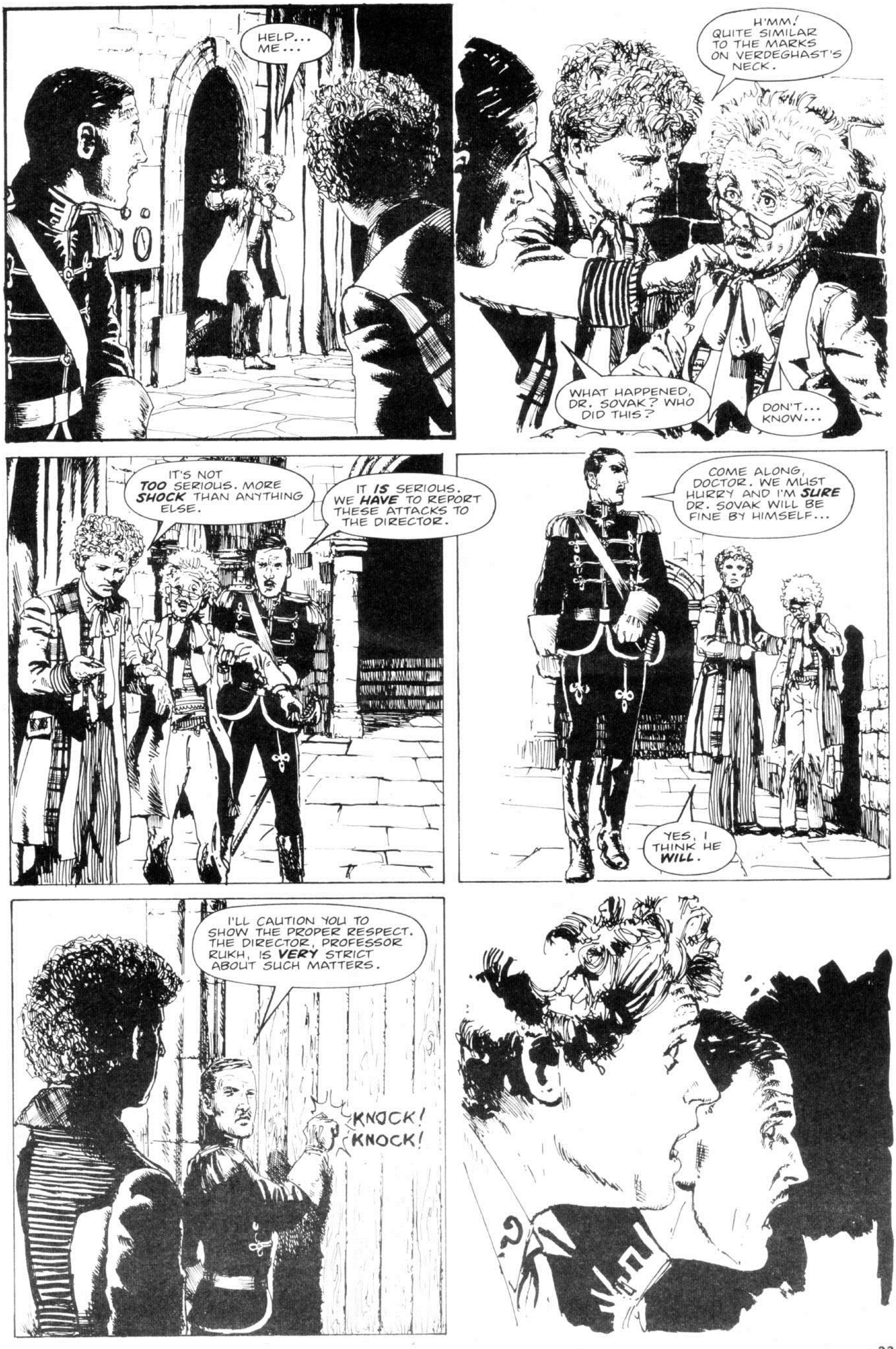
SCRIPT: ALAN McKENZIE
ART: JOHN RIDGWAY
LETTERING: ANNIE HALFACREE
EDITOR: SHEILA CRANNA

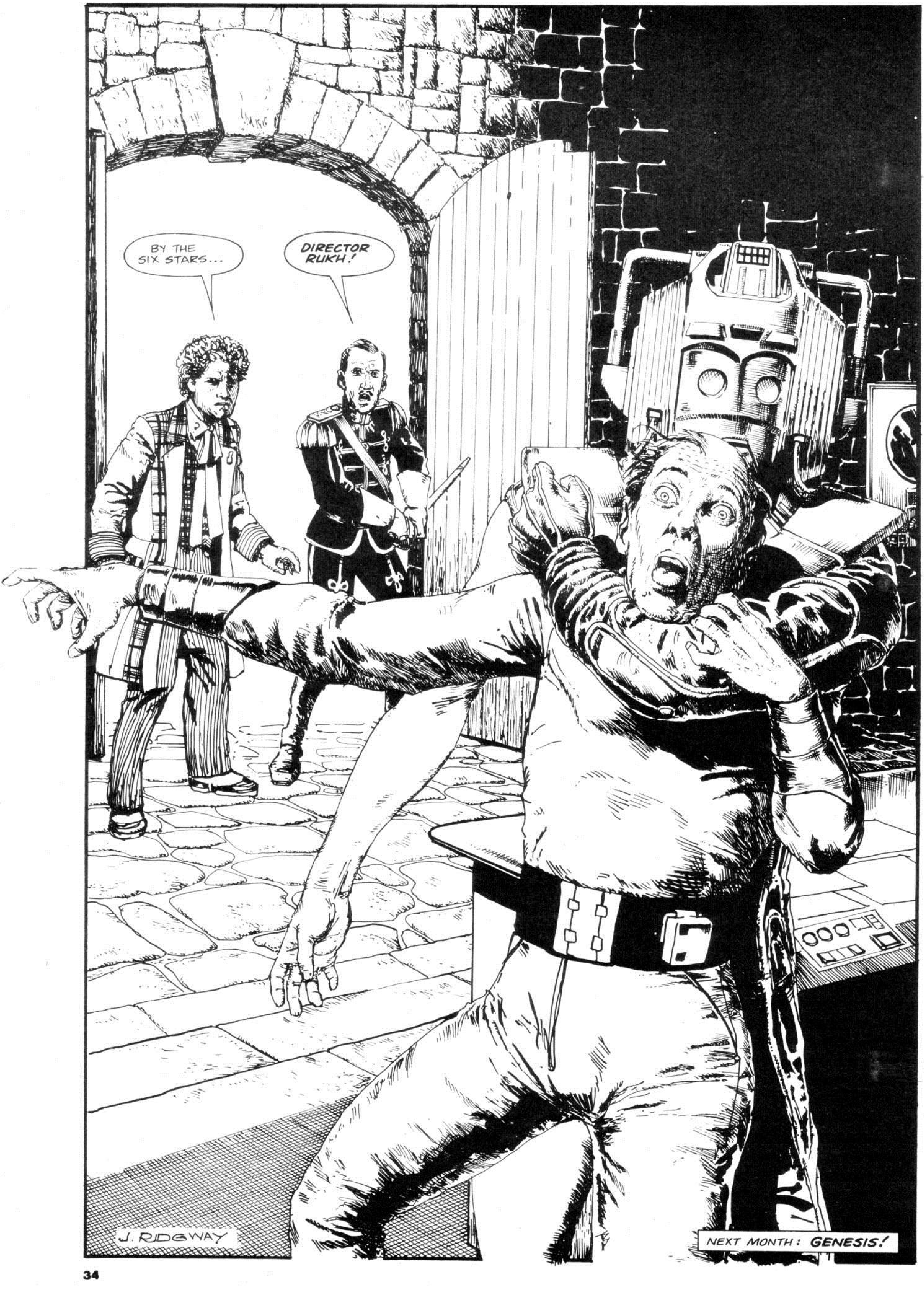

SO...
KER-ASH!
INTRUDERS IN THE PROFESSOR'S ROOMS! WHY ARE YOU HERE?
PROFESSOR VERDEGHAST!!
HE DOESN'T LOOK VERY WELL.
HE LOOKS DEAD!
HE *IS* DEAD!
INDEED! PERHAPS YOU COULD TELL ME HOW HE *CAME* TO BE IN THIS UNFORTUNATE CONDITION...
...AND WHY I FIND YOU IN A LOCKED ROOM WITH THE BODY!
DOESN'T LOOK GOOD, DOES IT?
TAKE THEM AND LOCK THEM UP. I'LL TALK TO THEM LATER...
YESSIR, CAPTAIN KROGH!


I HOPE YOU HAVE THE NUMBER OF A GOOD DEFENCE LAWYER, DOCTOR ... ASSUMING WE **GET** A TRIAL!
"DOCTOR"? SO YOU'RE A **SCIENTIST**?
I'D LIKE TO KNOW HOW YOU CAME TO BE IN PROFESSOR VERDEGHAST'S ROOM STANDING OVER HIS DEAD BODY...
IT REALLY **IS** A LONG STORY...
THE DOCTOR TELLS KROGH OF THE FLEEING FARMERS ABOARD THE TARDIS* AND OF THEIR TALE OF MISSING PEASANTS.
...AND WHEN MY SHIP LANDED IN VERDEGHAST'S ROOM, HE WAS ALREADY DEAD.
* SEE **DOCTOR WHO 108** -- EDITOR.
YOUR WORDS HAVE A RING OF **TRUTH**, DOCTOR. BESIDES, VERDEGHAST WAS **NOT** THE FIRST. YESTERDAY, DR. POELZIG WAS **ALSO** FOUND WITH A BROKEN NECK, IN A ROOM LOCKED FROM THE INSIDE...
DOES THAT MEAN WE'RE FREE TO GO?
AH, NOT EXACTLY. YOU, DOCTOR HAVE THE FREEDOM OF THE CASTLE, BUT YOUR FRIENDS WILL REMAIN HERE.
LET'S SAY YOU'LL BE HELPING ME WITH MY ENQUIRIES!
ALL RIGHT, BUT IF I'M **REALLY** GOING TO HELP I'LL NEED TO REVISIT THE SCENE OF THE CRIME.
HEY, HOW COME THE DOCTOR GETS BAIL BEFORE EITHER OF US? WE'VE BEEN HERE AS LONG AS HIM!

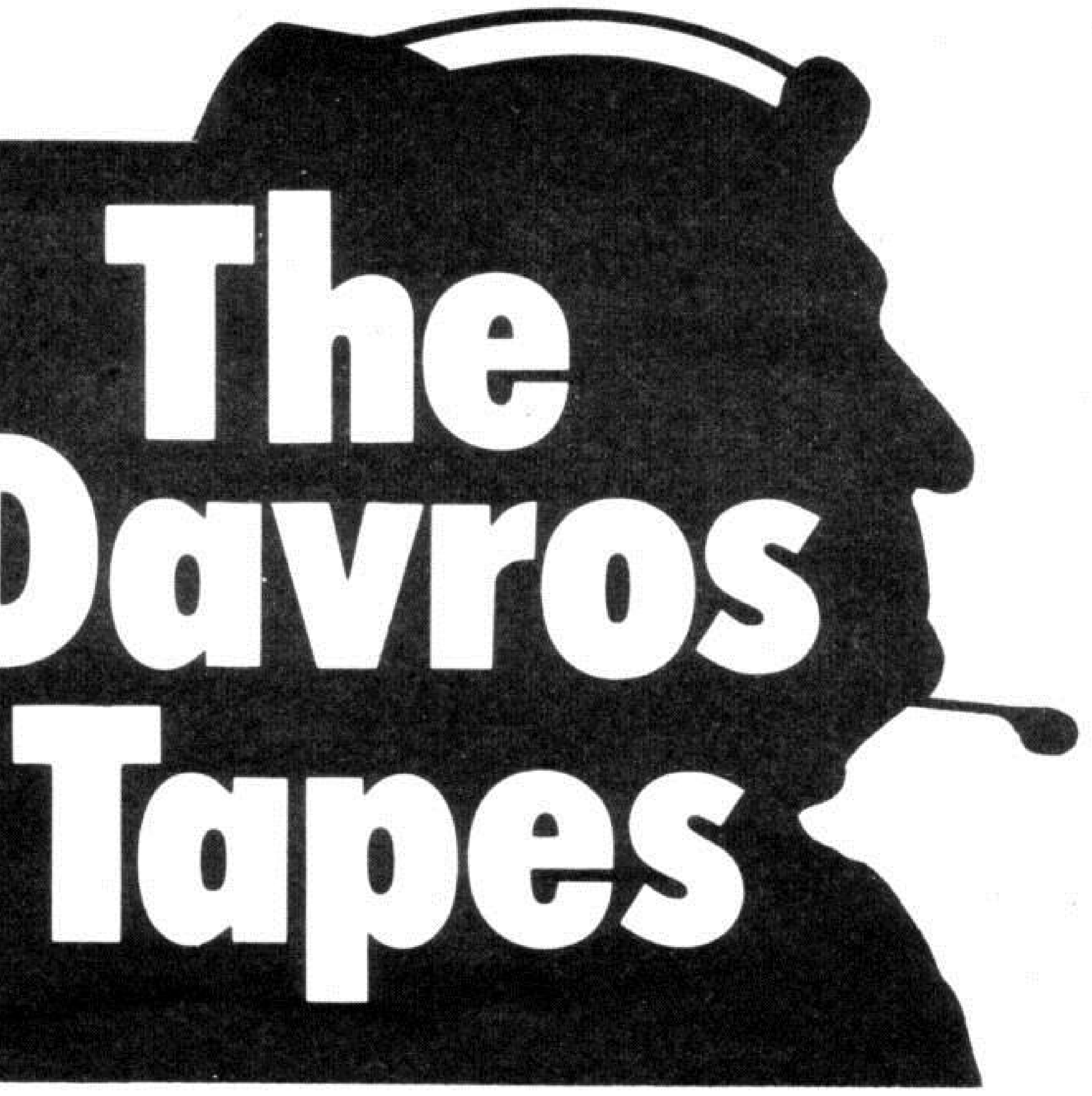

AS THE DOCTOR EXAMINES VERDEGHAST'S STUDY FOR CLUES...
FROM THESE **MARKS** I'D SAY HIS NECK HAS BEEN BROKEN FROM BEHIND BY AN **ARM** ACROSS THE THROAT...
BUT IT WAS NO ARM OF FLESH AND BLOOD...
I DON'T UNDERSTAND!
NO, CHANCES ARE THAT YOU DON'T. TELL ME, CAPTAIN, DID THE PROFESSOR HAVE A **SAFE?**
NO, THERE WAS NO NEED. WHY DO YOU ASK?
THESE NOTES DEAL WITH ADVANCED GENETICS AND CLONING, BUT THERE ARE NO RECORDS OF VERDEGHAST'S **OWN** EXPERIMENTS. UNLESS...
UNLESS?
UNLESS, WHOEVER KILLED HIM **TOOK** THEM AWAY.
BUT WHY? THERE ARE NO **SECRETS** IN THE CASTLE...
THEN THAT'S PRECISELY **WHY** THEY WERE TAKEN...
I DON'T FOLLOW.
TO **KEEP** THEM A SECRET! — THE OTHER WAY UP, CAPTAIN.
OH!


I'D LIKE TO SEE IF THERE'S ANYONE AROUND WHO CAN SHED SOME LIGHT ON THIS...
NOW WAIT A MINUTE, DOCTOR. WE **HAVE** TO REPORT THIS TO THE DIRECTOR.
POLIC
GOOD EVENING. I AM DR. KRAVAAL. I DON'T THINK WE'VE MET.
NO, I DON'T BELIEVE WE HAVE. I'M THE DOCTOR!
DOCTOR WHO?
QUITE!
THE DOCTOR IS VISITING US FOR A SHORT TIME. WERE YOU LOOKING FOR THE PROFESSOR?
AH, YES. I...ER... NEED HIS HELP. I HAVE A **GENETICS** PROBLEM.
THE PROFESSOR ISN'T IN HIS ROOMS RIGHT NOW, DR. KRAVAAL.
I...I CAN COME BACK LATER...
GREAT GALLIFREY! WHAT HAPPENED TO HIS FACE? HE LOOKS JUST LIKE **BORIS KARLOFF**!
WHO'S BORIS KARLOFF?
IT DOESN'T MATTER-- SO KRAVAAL WORKS IN GENETICS, TOO...
URGHH! CAP...TAIN KROGH...


HELP... ME...
H'MM! QUITE SIMILAR TO THE MARKS ON VERDEGHAST'S NECK.
WHAT HAPPENED, DR. SOVAK? WHO DID THIS?
DON'T... KNOW...
IT'S NOT **TOO** SERIOUS. MORE **SHOCK** THAN ANYTHING ELSE.
IT **IS** SERIOUS. WE **HAVE** TO REPORT THESE ATTACKS TO THE DIRECTOR.
COME ALONG, DOCTOR. WE MUST HURRY AND I'M **SURE** DR. SOVAK WILL BE FINE BY HIMSELF...
YES, I THINK HE **WILL**.
I'LL CAUTION YOU TO SHOW THE PROPER RESPECT. THE DIRECTOR, PROFESSOR RUKH, IS **VERY** STRICT ABOUT SUCH MATTERS.
KNOCK! KNOCK!


BY THE SIX STARS...
DIRECTOR RUKH!
J. RIDGWAY

NEXT MONTH: **GENESIS!**



The Davros Tapes

Here is the first of three short interviews with the actors who have breathed life into Davros, creator of the Daleks.

Michael Wisher first played Davros in *Genesis of the Daleks*, followed by David Gooderson in *Destiny of the Daleks*. But it's Terry Molloy, the most recent incarnation, who's talking to Gary Russell this month . . .

By the time Terry Molloy first played Davros, the evil genius had been imprisoned, awake but immobile, on board a prison ship. From there he allowed the Daleks to reclaim him, in an effort to cure the plague they had contracted in an earlier war with the Movellans. Davros found the cure, but his paranoia betrayed his real intent to his saviours and despite building up an army of supporters, Davros and his Daleks were defeated by the main force.

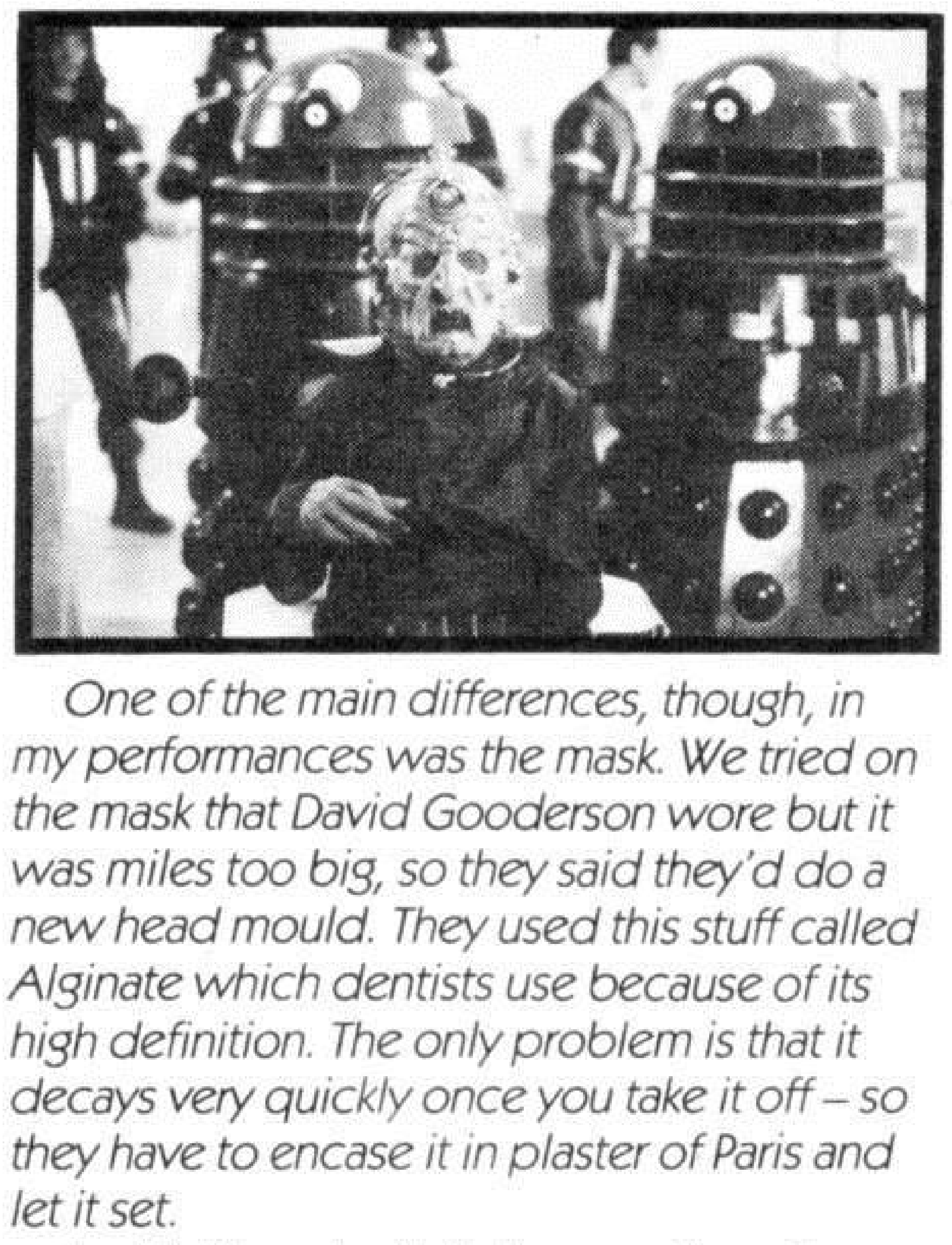
At the end of *Resurrection of the Daleks* Davros appeared to fall victim to the Movellan disease himself (or rather his mobility unit did) but he managed to escape in a small pod, which was then picked up by another ship. By *Revelation of the Daleks* Davros had already realised that his original creations would never accept him and so he set up a base on the planet Necros, turning humanoids into a new form of obedient Dalek. However, there was human resistance and eventually the main Dalek force recaptured Davros and took him for trial on the home planet of Skaro, whilst his Necros enterprise was completely destroyed.

Originally, Terry Molloy could not make up his mind whether he wanted to be an actor or a musician. After playing with a couple of groups in Liverpool, he chose acting – with which he was happy to find he could often combine music. Once that was established, he went into radio (for many years he has been playing Mike Tucker in the popular Radio Four series *The Archers*), but soon found that he was missing out on television work. After a few years he acquired an agent and before long he was doing several *Play For Today* productions and a children's drama series for the BBC, called *God's Wonderful Railway*. Then he did a series for TVS, directed by Matthew Robinson, called *Radio Phoenix*. Shortly after that, Matthew Robinson was casting for *Resurrection* and hit upon Terry. Thus Davros mark 3 was born:

Matthew wanted to maintain a continuity with the Davroses that had gone before, and he knew that I'm fairly good at doing funny voices. So he rang me and asked me to see if I could match up. I looked at the videos of other Davroses and said, 'Yeah, no problem,' and tried to get as close as possible to the original.

I have done a lot of things that have involved impersonating – I do a lot of voice-overs in commercials – I'm always dragged in to do John Cleese or Richard Briers. I tend to be able to mimic them fairly easily and so the vocal aspect of Davros was interesting to work on.

Obviously the personality of the part has a lot to do with the actor who plays it as well, and the script was very strong for the Dalek stories. In discussing Resurrection *with Matthew, I wanted to see exactly how far he wanted Davros to go, in terms of mania and we arrived at the performance – which is nice because you're actually crafting something, not just throwing it together, because you want to be true to people's original conception of what Davros was, or is.*



One of the main differences, though, in my performances was the mask. We tried on the mask that David Gooderson wore but it was miles too big, so they said they'd do a new head mould. They used this stuff called Alginate which dentists use because of its high definition. The only problem is that it decays very quickly once you take it off – so they have to encase it in plaster of Paris and let it set.

Luckily they don't do the mouth, so I could just about breathe. So I sat there, feeling as if I was being pressed into the floor with the weight of this plaster for about an hour. There was also a new hand, because they took a hand mould! It's very hot and you can't really wear the mask for more than twenty-five minutes at a time without getting out of it.

There was also the carriage that Davros 'lives' in. It was really uncomfortable. You have to move it around with your feet and it's very heavy, with all the batteries in the back to run the flashing lights and things. To begin with, at rehearsals I just used to move around in an ordinary chair but before long, they brought in the actual carriage – minus the working flashy bits, though, so I was able to get used to it, although the mask didn't help in studio. It was made with eye sockets – although Davros is only supposed to have one electronic eye. The sockets are just slits, so you can actually see a fair amount, although it doesn't show on camera because the slits are so fine. You don't have much peripheral vision – it's mainly tunnel vision and you have to turn the whole carriage to see from one place to another.

Davros is great. It's one of the joys of being an actor in being able to play really evil baddies – Davros is as black as they come and there's very little grey in him at all. He's a totally cold, evil, ruthless person – and a total maniac – a sort of intergalactic Hitler. Mind you, I don't think he'd function without his Dalek troops, but I suppose there could come a time when he thinks he could. It may be that he'll say he's come as far as he can with Daleks and start afresh and have a go at improving the Cybermen – but I think it unlikely. He's inextricably linked with the Daleks and I think he is becoming more and more Dalek himself. He is obviously evolving.

Terry Molloy has also played another character in *Doctor Who*, the undercover policeman in *Attack of The Cybermen*. In that story, his character was killed but as Davros, he just keeps coming back. If he was undefeated by Dalek treachery and a Movellan disease, being put on trial – now minus his surviving good hand – is going to seem very trivial to him. One expects Davros to return and if possible, Terry Molloy would like to be there. ◆

The Moral

Amongst the most common arguments which have occurred about *Doctor Who* are those questioning the effect the series has on the morals of its viewers.

The producers of the show have always argued that the programme is one of the most morally concerned to be made by the BBC, and that the values it promotes are of the highest order.

In Part I of a survey of *Who's* morality, Richard Marson turns the clock back to the start of the series, to survey how the moral philosophy developed.

When the series was first conceived, it is doubtful whether the character of the Doctor was actually the hero of the piece. That role fell to the two kidnapped school teachers, and more particularly to Ian Chesterton.

The need to follow established television formats even within the radically different framework of this new series had a very practical basis. While trying to launch an imaginative and refreshing series for children, the programme's team didn't want to alienate their potential audience by being too different too quickly. The character of the Doctor, the TARDIS machine, and the whole concept was sufficiently challenging, as long as there was some kind of recognisable identifying hero, who could rationalise the stories and provide an Earth-bound point of view.

Consequently, the first year, possibly the grittiest season apart from the seventh, managed to establish an unusual and never repeated presentation of ethics and morals. The Doctor was, if anything, an anti-hero, working to frustrate the schoolteachers' desire to get back to their own planet. He is frequently angry, rude, officious and even violent – threatening to turn them out of the ship at intervals and never listening to the usually sound advice of his companions.

In the Dalek story, *The Dead Planet*, he deliberately misleads the others into a futile trip to a dangerous city, simply to satisfy his own insatiable curiosity. But the undercurrent of morality, deemed an important part of the show's message, was to promote the twin concepts of tolerance and mutual understanding.

While they are heroes at the start, Ian and Barbara are also narrow-minded and not keen to experience or appreciate anything which they are being offered to experience. Their learning process, the broadening of their minds, is also the expansion of the viewers' own narrow horizons. As they learn, so do we. And the Doctor and Susan are seen to learn from their companions, too. At first, both are rather aimless wanderers, exiles, trusting no-one, ever-suspicious and instinctively hostile. The teachers' abrupt arrival in the TARDIS forces them to widen their horizons, to discover the true meaning of trust and companionship. This principle, once set down, provided the core of almost all subsequent companion-Doctor relationships.

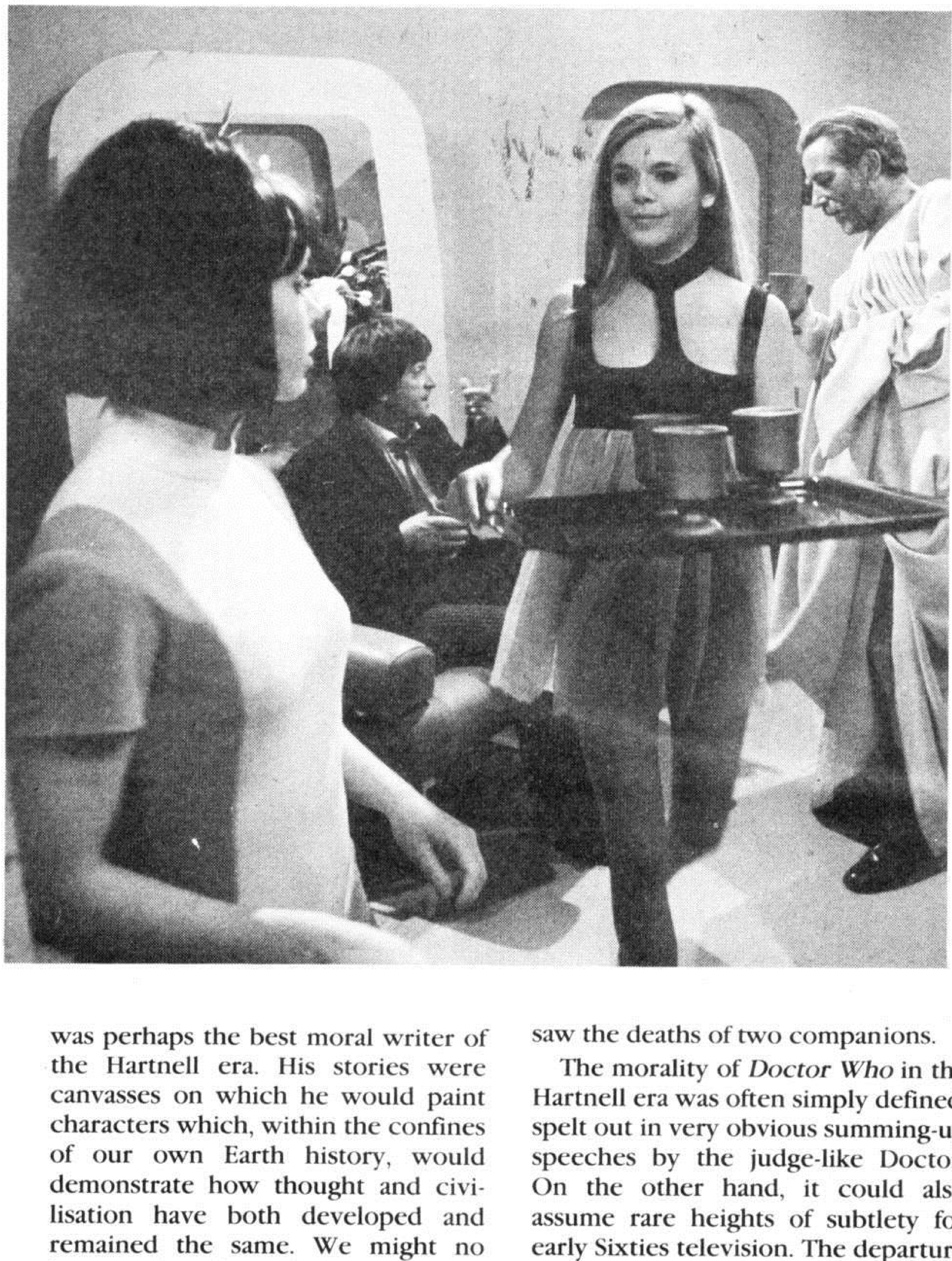
MORE TOLERANT

The stories themselves rapidly took up an intelligent moral, humane stance and this also helped to mellow the abrasive character of the Doctor, as well as making Ian and Barbara far more tolerant, understanding human beings. The first story is actually a nightmare for all the main participants, all of whom are at loggerheads, projected into the unknown without even the security of their own companionship to bolster their flagging confidence.

The second story, whilst continuing elements of this mistrust, adds the extremely morally balanced tale of the Thals and Dals to make the viewer think. The futility of war, particularly the chemical and nuclear variety, is expressed in somewhat crude if genuine scenes, and basically but honestly drawn characterisations.

It was writer John Lucarotti who

Dilemma



was perhaps the best moral writer of the Hartnell era. His stories were canvasses on which he would paint characters which, within the confines of our own Earth history, would demonstrate how thought and civilisation have both developed and remained the same. We might no longer subscribe to human sacrifices and the superstition of *The Aztecs*, but we still indulge in the same politics and plotting.

The most powerful message of all came with his horrifying tale about *The Massacre*. Just as the religion of the Aztecs caused misery and ignorance, so the same hatred and lack of mutual comprehension is conveyed about our own worship, through the onlooking role we assume at the massacre of St. Bartholomew. The futility of death and, more significantly, religious encounter, was demonstrated in this, as well as the otherwise crass *The Dalek Masterplan*, which saw the deaths of two companions.

The morality of *Doctor Who* in the Hartnell era was often simply defined, spelt out in very obvious summing-up speeches by the judge-like Doctor. On the other hand, it could also assume rare heights of subtlety for early Sixties television. The departure it represented was a great breakthrough in early evening television and the mellowing of the Doctor himself, important once William Russell had left the series, became vital when the series faced William Hartnell's departure and the arrival of a new persona in the pixie-like form of Patrick Troughton.

MORAL DRAMA

The second Doctor's era introduced one of the series' truly great moral representations – the Cybermen. The concept of these half-animal/half-machine creatures with no emotions was an important progression from the usual bug-eyed monster routine of most *Doctor Who* baddies.

The Cybermen were part of a whole culture developed by the brilliantly inventive scientist and writer Kit Pedler, who had already explored thought control and the subjugation of human individuality in his earlier story *The War Machines*. The Cybermen were an extension of his alarm at the possibility of human dominance by machines and the arrival of spare-part surgery of a mechanical rather than flesh-based nature. Pedler recognised the danger signs of modern scientific ills and, with his colleagues, Gerry Davis and Derrick Sherwin, adeptly turned these warnings into excellent moral drama.

Since then, the basic symbolic qualities and all the chilling possibilities of the Cybermen have been subverted. A Cyberman is now just another baddy, but the originals provided some of the finest moments of morality in the show, as the Doctor steadfastly challenges the creatures' complete lack of understanding of the millions of physical and mental responses that provide the validity of human existence.

Writers Ian Stuart Black and David Whitaker brought in two interestingly different approaches to the moral demands of the programme. Black's witty script for *The Macra Terror* again expressed concern over the brain-washing of human sensibilities by propaganda and mass entertainment, a worry that seems to have gained impetus with George Orwell's *1984* and to have continued ever since. Whitaker's plot brought the Daleks back, but (perhaps in lieu of the Cybermen) introduced the twist of Daleks being impregnated with the human factor (with its ultimate triviality – the Daleks concerned play a game of 'trains') showing an understanding for what it is that makes life worth living.

Victor Pemberton's frightening *Fury From The Deep* began to plunge into an area which was to become a favourite of *Doctor Who* producers in years to come. His tale took place in the future world of North Sea energy – one of the most consistent morals of the series being that to explore and interfere in unknown areas is bound to cause trouble.

In *The War Games* (left) and *The Dominators* (above), moral issues were explored.

FALLING STANDARDS

The following season saw one of the series' most obvious moral adventures, titled *The Dominators* and written by Mervyn Haisman and Henry Lincoln, co-creators of the Yeti. The story was a thinly-veiled protestation against the nature of late Sixties hippy culture which Haisman and Lincoln felt, was leading to a general loosening of standards. *The Dominators* parodied Western civilisation by showing us a completely pacifist race who, because of their lax lifestyle, have no choice but to allow themselves to be completely overrun when the inevitable *Doctor Who* invasion arrives. It is unclear, *and* rather dubious, to speculate whether the writers were trying to advocate an 'armed to the teeth' ever-ready-for-war kind of situation.

The clear moral though, as with *The Dead Planet* years before, was that it is important to be ready to fight for certain key principles, rather than despise the whole process of conflict and just let the situation carry society where it pleases.

The Krotons was an illustration of the limited range and dangerous indoctrinating powers of education, and warned against a happy acceptance of one's lot. Indeed, one of the complaints levelled at *Doctor Who* over the years has been the nature of its ostensible moral, which is often a rejection of authority, forever championing the cause of the individual against the requirements of law, order and society. The justification given is that this kind of encouragement is only offered in the face of societies where law and order is not fairly administered and where the structure and quality of life is an insult to human (and often alien) dignity and intelligence.

The arguments for individuality against bureaucracy and group thinking couldn't have been better brought home than in Patrick Troughton's final story, *The War Games,* where he challenged the highest powers of his own race with charges of inhumanity and passing the blame onto the shoulders of others. His impassioned cries fell onto relatively deaf ears and he was sentenced to exile on Earth for an indefinite period.

MOST MORAL ERA?

It has been fairly argued that the third Doctor's era was the most moral in the history of the series. This has largely to do with the influence of the producer and script editor Barry Letts and Terrance Dicks, who were both extremely keen on this particular approach.

The Ambassadors of Death was the first heavily moral story, with its portrayal of the destructive passage of xenophobia (hatred for the unlike). *The Silurians* before it had been a highly emotive story in the same vein, teaching that just because a creature is different it doesn't mean that it is automatically bad or hostile. The idea in that story, that we should share our planet with those who inhabited it before, was a revolutionary one put forward in a beautifully rational and reasonable way by the Doctor. Human pettiness interferes and the Brigadier wilfully blows up the Silurian base – the Doctor has failed to make the humans understand and the audience is left suitably chastened by the downbeat ending, with a depressed and disillusioned Doctor standing on the windswept moor with Liz, watching the carnage below him.

ANTI-BUREAUCRATIC

Inferno again explored the dangers of meddling with the unknown and opened a special theme of early Seventies *Doctor Who* morality – the hatred of political manoeuvre and bureaucracy. The production team's contempt for both these elements came clearly to the fore in stories like *Terror of the Autons* and especially *The Sea Devils,* which, apart from returning to the theme of *The Silurians,* portrayed a truly unpleasant and obnoxious ministry official capable of sending men to their deaths, while eating a hearty breakfast.

The character of The Master was another way in which the moral approach of this era of the programme was crystallised – he was so clearly the foil to the Doctor's Sherlock Holmes, that the title hero was forced into delivering many a hectoring (and often unsubtle) moral speech to his opponent.

The Mind of Evil was an excellent moral tale of the nature of prisons and prison control, extolling the virtues of humanity in dealing with criminals which, although far removed from the realism of *A Sense of Freedom* at least allowed the series to consider a serious moral matter close to home and in an unfamiliar medium.

Colony In Space was a typically moral Malcolm Hulke script revealing the persecution of colonists by the authorities. This dramatic theme was returned to in the colonial satire of *The Mutants,* which really was a moral *tour de force* from the *Who* team. This story was one of the best, a searing indictment of British colonial practices and almost a direct parody of the bigotry of mankind.

Likewise, Terry Nation's *Planet of the Daleks* was a lengthy, though much less successful script, against the glorification of war and its paper heroes. Here the morality reached embarrassingly awful levels of cliché and only put in to perspective by the superb pollution satire of the following script *The Green Death,* with its ecological fears.

OBVIOUS MESSAGE

Pertwee's final season brought a heavily accented strand of morality that wasn't quite as successful as the four seasons which preceded it. *Invasion of the Dinosaurs* explored the naivety of those who wish for a 'golden age' in our own time, but who seek artificial methods to achieve their goal. Coming again from Malcolm Hulke, whose story the previous season, *Frontier In Space,* had been so forceful on the human traits of suspicion and exploitation, the story returned to familiar ground and lacked the punch of the author's previous *Who* entries.

Terry Nation's *Death To The Daleks* was a fatuous extension of all that author's many dramatic clichés and wasn't helped by rather bad execution. The Doctor made a friend of an ugly alien called Bellal – an obvious message, better achieved in the Sixties.

Pertwee finished his tenure with one of the most crucial of all the programme's philosophies – exploring his attitude to his own mortality. Throughout the series' run, the lead character has by the nature of the plots been subject to the most appalling danger and dire fates galore have nearly been his. Pertwee's was the most distressing death of all the Doctors to date and in 1974 it had a profound effect when framed by the final story *Planet of the Spiders,* which was all about finding oneself and coming to terms with life and death. As the Doctor himself says: "I had to face my own fear. That was more important than just staying alive."

Next issue we continue our journey through the crucial dilemmas and ethics of the last three Doctors.

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In an era concerned with officialdom, The Master features in *Terror Of The Autons,* and below, The Doctor and Katy consider the nature of prisons in *The Mind Of Evil.*

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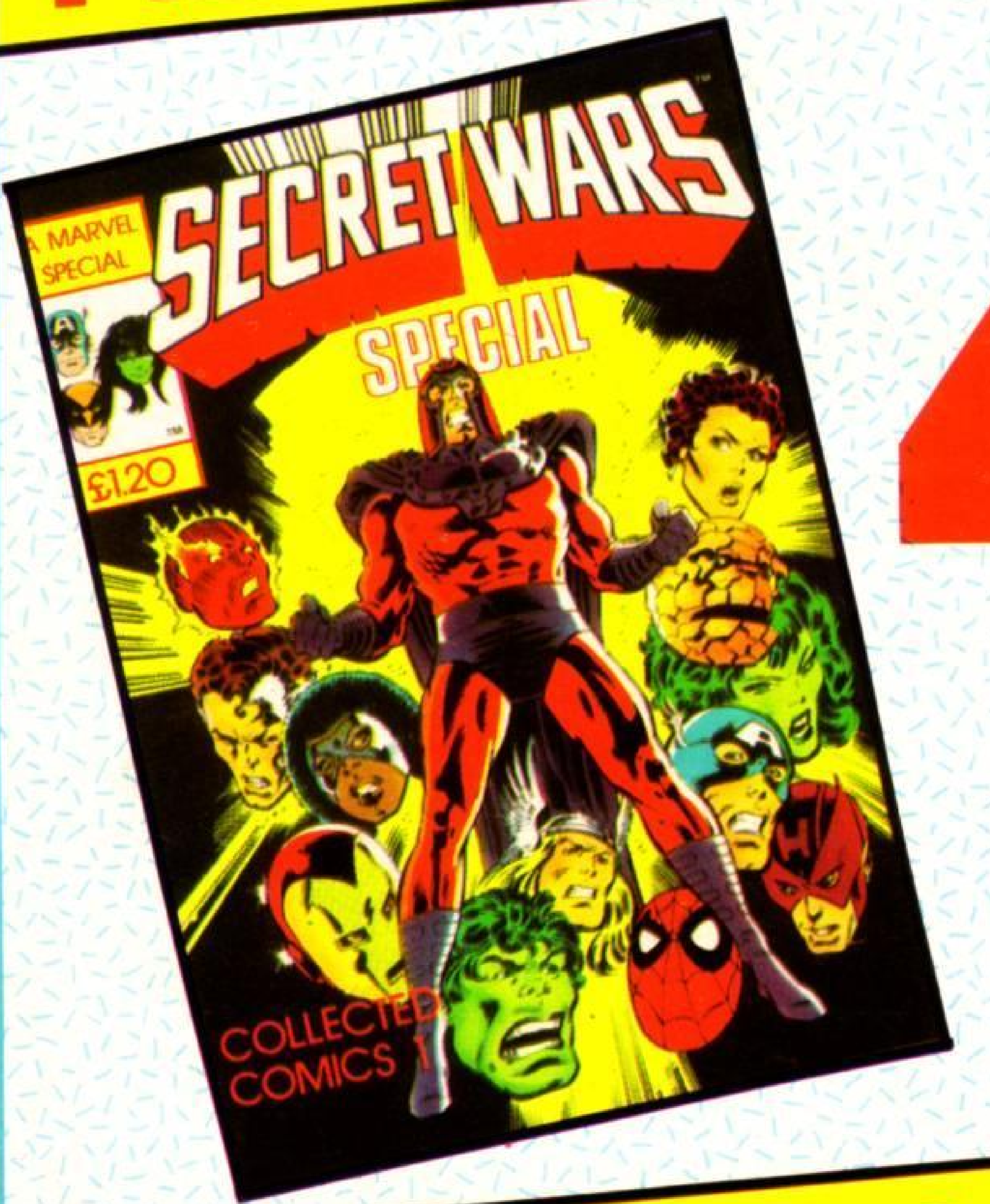
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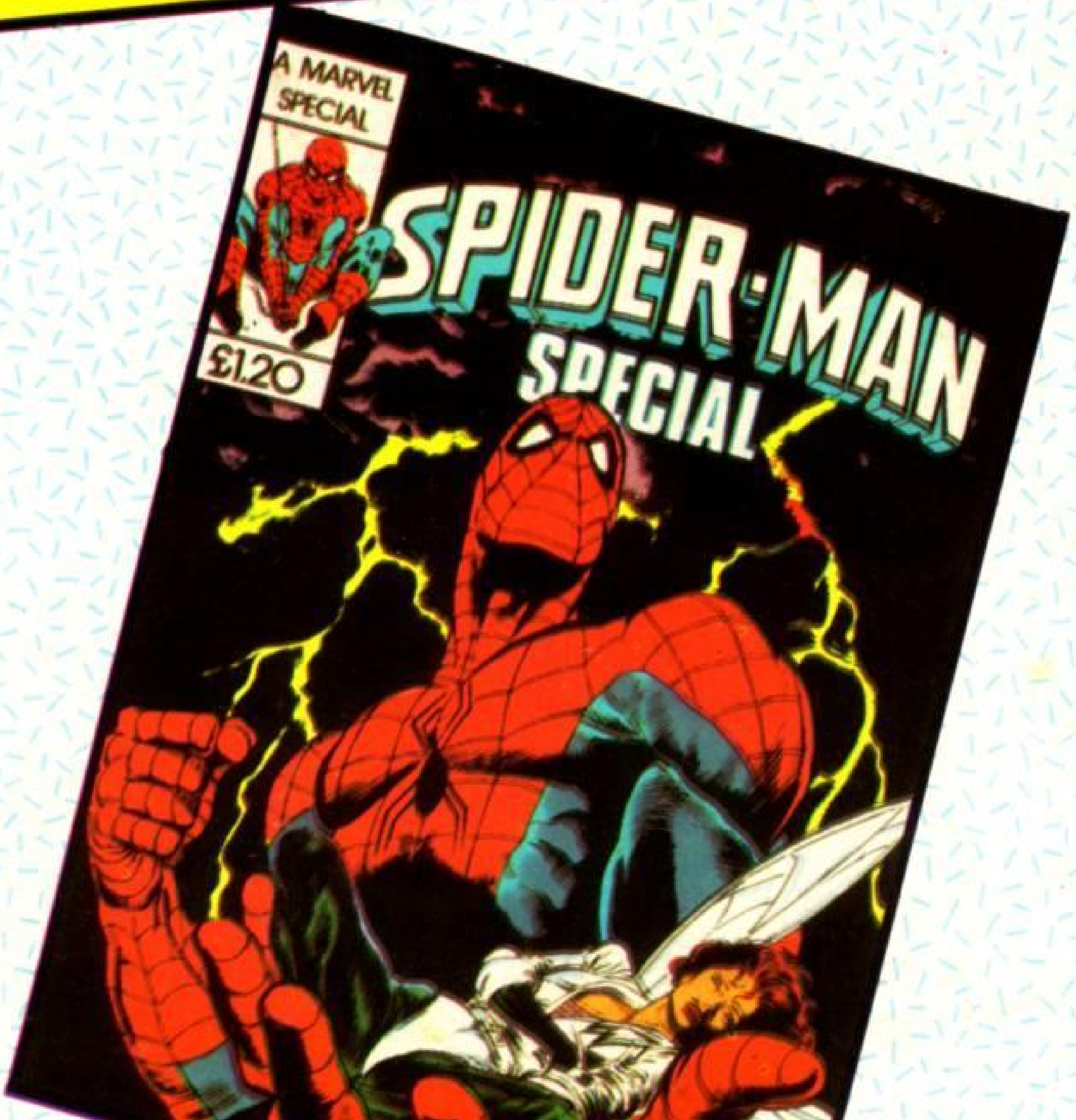
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